

Bandwagon

THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY



March-April 1982

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THIS MONTH'S COVER

This great photo was selected for our cover as a hope for the size of crowds that will be attracted to circuses in 1982.

The opening of the Ringling Bros. and Barnum & Bailey Combined Shows on July 16, 1945 was delayed two hours by the City of Syracuse, N.Y. until a bond could be executed. Six thousand people waited on the midway to attend the matinee. Many more were inside the side show tent. Original photo from the Pfening Collection.

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The dues and subscription notices for the CHS have been mailed. Please return your payment in the envelope provided. Also check for any errors in your address and zip code. Early payment will be ap-

preciated. If we have not received your payment by July 1, 1982 your copy of the July-August issue will not be mailed.

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BEN WALLACE HOME DAMAGED BY FIRE

On Sunday, February 7, 1982, a Peru, Indiana, landmark suffered extensive damage when the Moose Lodge, former town house of Benjamin Wallace, founder of the Great Wallace and Hagenbeck-Wallace circuses, caught fire. Wallace occupied the house from the late 1800s until his death in 1921. During the 1920s Bert Bowers, partner of Jerry Mugivan in the American Circus Corporation, bought the house, and remained until his death in 1936. The Moose purchased the property in 1939.

The roof and attic portion was completely destroyed, as was the second floor, with extensive water and smoke damage on the first floor.

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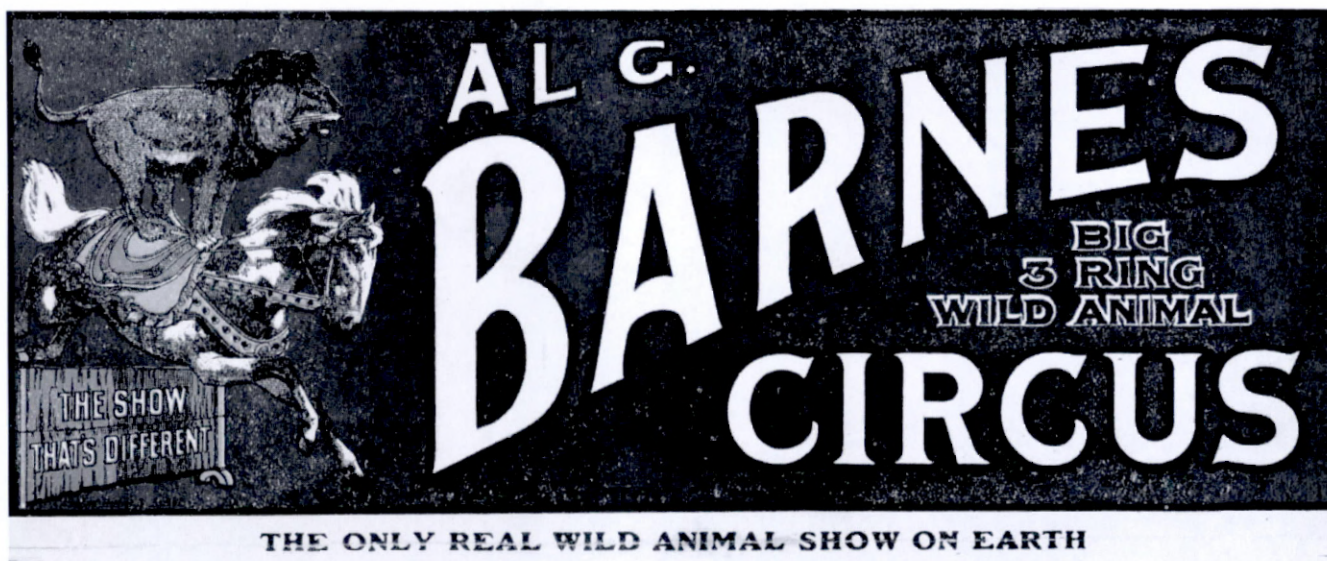
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BANDWAGON BACK ISSUES

2515 Dorset Rd.
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THE AL G. BARNES' BIG 3-RING TRAINED WILD ANIMAL CIRCUS

1911 & 1912 SEASONS
by CHANG REYNOLDS

Readers of *Bandwagon* will recall that the first article in this series concerning The Al G. Barnes' Wild Animal Circus appeared in the May-June, 1980 issue. It related the episodes occurring during the first years of the Barnes' organization during its years with the Parker "White City On Wheels" carnival and the period with Con T. Kennedy, who was C. W. Parker's son-in-law. The article concluded with the tour of 1910.

Before continuing with the report of the 1911 through 1914 period, the author would like to present some information about Al G. Barnes, the proprietor of this famous wild animal circus. Barnes was born at Lobo, Ontario, on 1 September 1862; his full name was Alpheus George Barnes Stonehouse. His childhood was spent as a farm youth and he did not leave agriculture until 1895 when he financed his first show with the sale of his 120-acre farm. It is reported that he received \$2700 for the place. His small wagon show, operated with Dollie Barlow, was started in Glenwood Springs, Colorado. It consisted of a phonograph, a picture machine, and a trained pony. In 1900, the two operators married and combined the wagon show with several acts which they were managing to form a circus-type operation.

Quoting from a letter sent to Don Francis, 25 October 1954, W.V. Hill, a railroad man closely associated with Al G. Barnes, reported further information on the Barnes' family. "Mr. Barnes had three brothers and two sisters. Jerry [Barnes] worked bears

in the early years of the show and Captain Stonehouse trained and worked seals for many years. He and his wife were very close to Al G., living in the private circus train car with him. Barnes also had a brother named Charles, whom I never saw. He died, I believe, in Canada. His two married sisters lived in Detroit as I recall meeting them there while on the show.

"He was married three times. First to Dolly whom he divorced. She died

The red ticket wagon on the Barnes show was built in winter quarters during the winter of 1910-1911. It was used until around 1921. This photo was taken in 1920 by Karl K. Knecht. Pfening Collection.

This colorful letterhead was used by the Al G. Barnes show in 1911, a few years later the title was revised to "big 4 ring." The title is white outlined in black on a red background. The horse blanket is green. It was printed by the Standard Printing Co. of St. Paul, Minn. Pfening Collection.

in Glendale. His second wife, Jane, was living in Venice the last time I heard of her. She had three children by Barnes, two girls and a boy. Their names were Virginia, Rose Marie, and Al G., Jr. His third wife was Mrs. Goldsborough, of Denver. He married her just eight months before he died. She was with him to the end.

"He spent practically all of those eight months in and out of the





The Barnes show during set up on the lot in Riverside, Calif., Nov. 25, 1912. Joe Bradbury Collection.

hospital, and finally passed away at the home of Mrs. Robeson, the sister of Dr. Bill Weber (formerly Chief Surgeon of the Pacific Electric) just outside of Indio on the ranch owned by Dr. Weber. I visited with him ten days before he died. He thought even then that he would get well, although he had lost a hundred pounds in weight. His third wife provided continuous nurses for him and I understand paid all of his expenses during the eight months they were married. He had lost everything in the depression, including the show, trying to make a million in real estate in the subdividing of "Barnes' City," near Culver City, and in bad oil investments."

The Hill letter continues: "When I first saw the Barnes' Circus in 1910, it used half of the main tent for the menagerie. He had three elephants, Ruth, Jewel, and Babe. I induced Barnes to use a menagerie, for he had a large group of animals that could not be shown properly to the public in the big top. Besides he needed some space for seats. Finally, we sat down one night and I showed him how he could shift the cat and bear animals from one end to the other and place them in a separate tent and a runway to the center ring arena. This method was used until the show went off the road."

Mr. Hill's letter does not indicate the date that the menagerie tent was first used. Don Francis, has reported that when he saw the Barnes' show at Jackson, California, (not Michigan, as reported in my earlier article) on 23 October 1911, the menagerie animals were located in the back (short) side of the big top and could be seen from the seats. Ione was the scheduled date for that stand and is usually shown on the route sheets. The management, however, cancelled Ione and substituted Jackson - reason unknown.

The Barnes' 1911 enterprise was announced in *Billboard* of 7 January with an advertisement stating: "Al G. Barnes' Big Three Ring Wild Animal

Circus Wants to Purchase: Bandwagon, steam calliope, stock cars; WANT side show freaks and concert people. Can use several producing clowns, those with reputations to deliver . . . WQ, 410 Franklin St., San Francisco, California."

How much, if any, of this equipment was added for the 1911 season is unknown. This is especially true regarding the train. A *Billboard* report in the 14 January issue states that the show would travel on 24 cars, and that it would continue to be a Wild Animal Circus with clowns. It also noted that many of the animal acts were currently in vaudeville - a usual Barnes' practice for the winter months. Other reports state that the 1911 show was on 23 cars plus two advance cars, giving a total of 25. A third reference indicates that the Barnes' show traveled on 17 cars that year - one advance, four stocks, seven flats, and five coaches. This historian is inclined to follow the third report which indicates an increase of seven cars from the ten-car 1910 show. The report was furnished by Bob MacDougall, who has collected an immense amount of information about the Al G. Barnes' Circus.

Al G. Barnes cross cage in a parade in Riverside, Calif. in 1912. Photo by Bob Taber. Joe Bradbury Collection.



The touring season of 1911 opened in San Francisco on 14 March for six days under the auspices of the Native Sons and Daughters of the state of California. The staff at the beginning of the season consisted of Al G. Barnes, Proprietor; Harvey S. Tyler, Manager; William Richards, Treasurer; Harold Bushea, General Agent and Railroad Contractor; W. K. Peck, Local Contractor; Lawrence Bradley, Advance Press Agent; William Campbell, Excursion Agent; Robert Kane, Manager of Side Show; Prof. Ray Markham, Musical Director; Fred Barlow, Supt. Reserved Seats; Max French, Boss Canvasman; Whitey Moore, Boss Hostler; Harry Ebbetts, Commissary Dept.; Morris Nelson, Supt. Lights; Charles Cook, Supt. Working Crews; Dave Morris, 24-hour man; Tim Buckley, Supt. of Elephants; Arthur Hamilton, Blacksmith.

The staff roster, presented in December at the conclusion of the year's tour, was more complete and included some changes from the above list. Tyler, was Ass't. Manager while Bushea was listed as Traffic Manager; Peck was Contract Agent and Richards was still the Treasurer. H. H. Gramm was the Press Agent instead of Bradley (replaced by the end of April). A. L. Sands was 24-hour man instead of Dave Morris. W. D. Cohn was the Special Agent. Doc Haines was Chief Announcer. F. La Marr had replaced Robert Kane as Manager of the Side Show. Charles Cook had become Trainmaster instead of Supt. of the Working Crews. Others listed in addition to the staff in April were W. C. Sharp, Equestrian Director; B. A. Byrnes, Mgr. Advance Car No. 1 and C. S. Giles, Mgr. Advance Car No. 2; Al Butler, Mgr. of Opposition Brigade; W. Olson, Director of Big Show Band (instead of Prof. Markham); A. Walters, Director of Side Show Band; Tote Ducrow, Principal Clown; Jerry M. Barnes, Supt. Baggage Stock; Sam Bergy, Supt. Ring Stock; G. Gessell, Supt. of Lights; John Ulman (instead of Max French), Big Show Canvas with W. McIntire his assistant. John Payne, Supt. of Side Show Canvas; Louis

Roth, Supt. of Animals; Robert Thornton, Supt. of Properties; H. H. Alday, Supt. of Cookhouse; and C. I. Norris Mgr. of Dining Car concluded the list.

A third list of Staff appeared in *Billboard* at the end of April and it included other men who were not on either of the above lists as well as some names common to both. The Barnes' Show in 1911 was expanding and changing and so apparently the heads of departments were being adjusted frequently.

While no description of the performance appeared (apparently the show was not considered worth reviewing) there is one list of performing personnel that gives an indication of the acts in 1911. Jule Barlow, with a Mixed Animal Act and Mme. Aurelia with a second Mixed Animal Act, head the list with no indication of the species of animals in the act. T. K. Callahan worked the boxing kangaroo. E. Deschamps had the bucking mule. Mrs. Florine (Martha) worked the leopard act. Other performers were: Charles Fulton, ponies; A. Fleming, January Mule; Bert Johnson, dogs; E. Kelley, lions; Herbert Rumley, monkeys; Mr. and Mrs. Roth, lions and tigers; Capt. Stonehouse, seals and sea lions; Capt. W. C. Sharp, ponies; George Settler, dogs; Bob Thornton, bears; A. Viens, Bucking Mule; J. Wilson, chimpanzees; F. Warner, dogs and goats; Tim Buckley, elephants. The preceding was an indication of the type of performance given - the standard Barnes' Wild Animal Show.

The Clowns were Tote Ducrow (Principal), Will Crooks, C. Conklin, George Kerr, W. F. Lawson, Wm. Tate, J. Toohey.

During the 1911 season Barnes placed several advertisements in *The Billboard* requesting assistance from qualified people. These advertisements requested, "A sensational freak that can get the money; an experienced chef for the cook house; Oriental Dancing girls; a talker; cook house steward, Steam Calliope Player,

Bill posters; Tuba, Bass, Trombone, Solo Cornet players and Working Men for all departments." These requests appeared all through the season.

The Side Show, at the beginning of the season included: Robert E. Kane, Manager, with Frank La Marr, lecturer. Sometime during the season La Marr replaced Kane as Manager. The ticket sellers were Davey R. Lewis, C. Francis Kane, and W. H. Warren. Director of the Side Show band was Prof. Walter "Nuts" Bell. John Dobbert was Stage Manager. The performers were La Maer & Saida, Chinese Act; Scott Family, Glass Blowers; Madame Dumont, Snake Charmer; Mlle. Cleo, Mind Reader; Diavolo, Fire Eater; Miss Warren, Electric Lady; the Misses Merrill and Whitney, Singers; Prof. Philson, Punch and Magic; and Saida, "The Girl in Black."

Reports from the show during the tour of 1911 are extremely scanty. The only significant item was printed in *Billboard*, 5 August. It was dated from Larimore, South Dakota, 28 July. The article reported that while entertaining E. L. Richter of the Associated Press, Al G. Barnes' big 7-passenger white steamer ran into a Great Northern freight train. Mr. Barnes' neice and sister were slightly injured. The automobile was sent to Minneapolis for repairs. Interestingly enough, on 23 July, John Ringling was injured when his touring car went into a ditch at Devil's Lake, North Dakota.

As stated earlier, the Barnes' show opened the 1911 season on 14 March with a six-day stand in San Francisco. From that city it moved south in the Central Valley to Bakersfield during the week of March 20-25. At that point it crossed the Tehachapi Mountains to Mojave and then made the long run to Oxnard, Ventura, Santa Barbara,

Another Taber photo shows the midway crowd and sideshow on the Barnes show in 1912. Joe Bradbury Collection.

Lompoc, and San Luis Obispo on the central coast. It continued north to Port Richmond, Vallejo and other towns north of San Francisco. It reached Klamath Falls, Oregon by the 27th of April and turned back into California to play Mt. Shasta and Montague. On the first of May it entered Oregon's Willamette Valley and made 17 stands on both sides of the Cascade Mountains. On Saturday, at the end of the ninth week it played Walla Walla, Washington, and also made five additional stands in that state before entering British Columbia at Kingsgate, on 27 May. Both Portland, Oregon, and Seattle, Washington, were omitted from the route this season. From Kingsgate, the show went to Cranbrook and Fernie in British Columbia and then started a run of six Alberta communities. Thirteen stands in Saskatchewan followed. Then, the show returned to Alberta for twelve more dates. From Medicine Hat, it went back into Saskatchewan for another dozen stands. These were followed by three dates in Manitoba and a return to the United States at Grafton, North Dakota, on 24 July. A total of 49 dates were made in Canada from 27 May to the 24th of July. The show remained in North Dakota for thirteen stands and then went to Montana for another dozen towns. On 21 August it entered Idaho at Bonner's Ferry and immediately went into the state of Washington for twenty-nine dates. On 25 September it returned to Oregon where it played for two weeks and two days. It left Ashland, Oregon, on the 11th of October and played Hornbrook, California, on the 12th. Redding and Red Bluff followed to conclude the thirtieth week of the season. During the next week it made stands in the north-central part of California and reached the central valley again. The show then ran south through the valley to play Bakersfield for the second time during the season. The date was 3 November, a Friday. On Saturday, it made the long jump to Santa Paula. The following week was occupied with dates at San Fernando, Monrovia, Covina, Alhambra, El Monte and Glendora, all but the first in the San Gabriel Valley near Los Angeles. During the next two weeks, the show went into the desert as far as Coachella and Calpatria before returning to San Bernardino and Riverside. The last two weeks were spent in the area south of Los Angeles, generally in the coastal towns. The show closed at Venice, California, on the 9th of December. Thirty-nine weeks were played, during which time only two performances were lost; one at Stettler, Alberta, on 28 June, the other at Minot, North Dakota, on 3 August. Both losses were due to strong winds and torrential





Trained bear act inside the steel arena, Al G. Barnes Circus about 1912 or 1913. Note the line of cages in background. Joe Bradbury (Melvin) Collection.

rains. The total number of miles traveled was 12,822.

The move to Venice, California, for quarters was apparently negotiated by William Hill, the attorney for the Pacific Electric Railroad Co., who, as stated earlier, has claimed credit for Barnes using a separate menagerie top. Hill spent a great deal of time in Sacramento and has stated that "It can be truthfully said that during the last thirty-five years there was never enacted a piece of legislation in the California Legislature that was hostile to circuses, but a number of bills were proposed, some of which would have driven circuses out of the state. I opposed them, and refused to accept any compensation for my work, although it was offered . . . This was all done on account of my friendship to my friends who owned shows." (Letter to Don Francis, 25 Oct. 1954)

It will be recalled that in 1907-1908 the Sells Floto Circus had winter quarters in Venice near the famous pier and the location proved to be a big attraction there. So the Pacific Electric, which operated cars all over the southern California region, had the idea of getting one of the big circuses to use quarters at Venice. They contacted Ringling Bros., Barnum & Bailey and others, but received no takers.

Hill, the attorney for the railroad, had left Sacramento and the next morning the train stopped in Bakersfield. Across from the station the Al G. Barnes' Circus was making its second stand of the season in town (3 November). Hill got off the train and searched out Al G. and made the proposition that the circus owner take his show to quarters at Venice. Barnes was interested, went to Los Angeles where Hill met him, and in the private car of the railroad president, they made the trip to Venice. Barnes, at the time, was looking favorably to winter-

ing at a park in Sacramento, according to an article in one of that city's papers. In any event, Barnes was impressed by the Pacific Electric offer and decided to spend the winter months on and near the pier at Venice. A large building was constructed adjacent to the depot of the Pacific Electric Railway and the animals were housed there. Harold Bushea, general agent, and William K. Peck, contracting agent, were housed nearby.

Early in January, 1912, *Billboard* published an article from the Al G. Barnes' Show in quarters at Venice. It stated: "Very comfortable quarters have been secured in Venice. The animals are housed in the Auditorium on the pier, which was opened by Sara Bernhardt on her last American tour. The management at Venice also built for Mr. Barnes a large building, 75 ft. by 150 ft., to be used as a workshop and training stable for ring stock. The baggage stock has been sent to pasture. All of the 60-head being dapple greys with the exception of a six-horse bay and a six-horse black team.

"Since closing Mr. Barnes has bought three Royal Bengal tigers, four African male lions, a leopard and a camel. With these additions there will be presented twenty-five lions in the big lion group and six tigers in the tiger act.

"Contracts have been let for a new big top, a menagerie, side show, ten-in-one, dining tent, and two horse tops. Venice and Los Angeles wagon builders will build four cages and five tableau baggage wagons and a commissary wagon.

"Shortly before the show closed Mr. Barnes bought all the ponies with the Campbell Dog and Pony Show, which makes 75 performing ponies and horses with the show.

The railroad equipment has received the addition of three Pullman sleepers, which were bought from the Pullman Company, since the show closed. One of these cars is now being converted into a private car for the exclusive use of Mr. and Mrs. Barnes at the Sherman shops of the Pacific Elec-



This photo taken on the Barnes show around 1912 shows two elephants lifting two ponies while doing hind leg stands. Pfening Collection.

tric Railroad. There will be 20 cars in the train and two in advance the coming season.

"During the winter the animals will be on exhibition at the Auditorium during the week and on Sundays a few acts will be presented."

It will be noted that the article above indicates the train for the 1912 season would be composed of 20 cars with two in advance. A 2 March article states that there would be 25 cars with two in advance and 23 cars back. The MacDougall notes indicate 25 cars including two advance cars on one page, and 17 cars (same as 1911) on another page. This included one advance, four stocks, seven flats, and five coaches. Floyd King's report to *Billboard* from Oakland, California, on 4 April, also included a reference to "twenty-five specially constructed double-length railroad cars needed to transport the show, which includes two advance cars." Some confusion exists on this point apparently, but there were probably two advance cars as indicated by the roster which includes R. A. Byrne, Manager of the No. 1 car and Thomas O'Brien, Manager of Car No. 2. It is a little difficult to believe that the total number jumped to twenty-five, an increase of eight, but it may have happened.

About the first of March the show moved its equipment to Santa Monica where rehearsals were held. It opened in that town on 2 March and then traveled to Praeger Park, at Washington St. and Grand Avenue, Los Angeles, for six days (March 4 through 9). This date was sponsored by the Al Malakiah Shrine with a fifty cent admission price. Reserves were fifty cents additional. The 4 March edition of *The Los Angeles Times* had a special spread of four pages concerning the Shrine-Barnes Circus. Members of the Shrine were supposed to have participated in all

acts and the four pages of the paper were devoted to the skills of the members in training the acts. There were no Al G. Barnes' show people mentioned with the exception of one photo of Al G. holding a leopard. On the opening day there was 2.04 inches of rain, but "in spite of the downpour large crowds witnessed the afternoon and evening performances."

The program offered on that Los Angeles date was as follows:

Ring No. 1

Five Arabian ponies, Miss Ethel Barnes
Performing dogs, George Settler
Boxing kangaroo, Ted Sherman
Riding dogs, Grover Allins
Posing ponies, comedy
Captain Sharp and troupe of high school horses
Tote Ducrow and Co., clown burlesque
Performing monkeys, Bert Jackson
Performing Elephants, Prof. William Emery
Bucking Mule
Performing leopards and panthers, Mme. Martha Florine
Puma, chimpanzee, Tibet bear and Pomerian dog, the famous Riding Four
Arabian horses, Mme. Barnes
Arena

Twenty-four performing lions, Major Robert Thorton (later worked by Capt. Richard Ricardo)
Mixed bear troupe, Major Robert Thornton
Performing tigers, Mme. Margaret Ricardo
Wrestling bears, Ted Shaeffer
Riding lion, Maude Rollins
Performing Seals, Captain Stonewall (Stonehouse)

Ring No. 2

Twelve performing ponies, Charles Fulton
Performing dogs, Bert Jackson
Boxing ponies, Bill Tate and Dutch Marco
Riding monkeys, Capt. Sharp
Posing ponies, comedy
Captain Sharp and troupe of high school horses
Trained goats, Miss Mable Stark
Performing elephants, Prof. William Emery
Bucking Mule

A few comments should be made regarding the trainers mentioned in the above roster. It will be noted that Louis Roth was absent. He had toured for most of the season with the Hagenbeck-Wallace Circus and did not rejoin the Barnes' Show until November. Madame Margaret and Captain Richard Ricardo had joined, but Bob Thornton worked the big lion act and the mixed bear group. Bill Emery was the superintendent of elephants and Mabel Stark appears for the first time with the goat act. By June she was doing a slide for life as an added free attraction. Additional



Al G. Barnes trained lion act in steel arena with unidentified trainer in 1912 or 1913. Both steel arena photos were commercial post cards by R. J. Waters & Co., San Francisco. Joe Bradbury (Melvin) Collection.

trainers, mentioned in a second article, included Maude Rollins, riding lion; Dollie Castle, lions; Dollie Barnes, Ethel Bonday, Lucille La Mont, Mabel Scott, Frank Warner, and Bert Worth. Capt. Ricardo was Head Animal Trainer after he joined.

Side Show No. 1 was managed by Robert Kane with John Dobart, M. L. Thompson, and Bert Roach as ticket sellers. Herr Bowman served as punch, magic and inside man. Attractions were Prof. Scott, glass blower;

A Forepaugh-Sells corner statue cage is shown in a Barnes parade. This cage was purchased from the surplus equipment in Baraboo by Barnes in 1912. Pfening Collection.



George Mellivan, tattooed artist; Capt. Ringman's Chinese-Boxer Torture Act; Princess Orla, Egyptian Snake Enchantress; Apolla, human pin cushion; Robert Caldwell, fat man; Princess Tiny, midget; Princess Orla, with three Oriental dancing girls. George Wells was in charge of the side show canvas and W. H. Burns directed the band.

Side Show No. 2 featured Serpentina and the Hindoo Wonder while the uptown wagon, under the management of Robert Kane, with Daniel Mahoney and Roy Barnett, ticket sellers, and Bert Roach, lecturer, featured The Pinheaded Cannibals.

The Staff, with Al G. as owner and manager and Mrs. Al G. Barnes, Treasurer, also included Harold Bushea, General Agent; William Peck, Contracting Agent; H. S. Tyler, Adjuster; A. L. Sands, 24-hour man; Floyd King, General Press Agent; J. R. Hardle, Auditor; Capt. C. W. Sharp, Equestrian Director; Tote Ducrow, Producing Clown; E. E. Markham, Band Director (with twenty-five men); C. S. Giles, Excursion Manager; Jerry Barnes, Lot Supt.; Max French, Supt. of Canvas; Charles Cook, Trainmaster; Sam Burgy, Supt. of Ring Stock; George Gessell, Supt. of Lights; Capt. Stonewall (Stonehouse), Supt. of Menagerie; William Embrey, Supt. of Elephants; and Earl Trainer, Supt. of Properties. James Morrow was the announcer.

From Los Angeles the show moved to Oxnard and found that the city officials had passed a new ordinance prohibiting circuses from charging more than thirty-five cents for reserved seats. Their ire had been stirred up by a wild west show which sold reserved seats long after all of them had been occupied. The Al G. Barnes' Show was the last to come to the city before this ordinance went into effect. The Barnes' Show continued its tour along the coast playing Ventura, Santa Barbara, Lompoc, Santa Maria, San Luis Obispo, Paso Robles, and on to King City, Monterey, Hollister,



Mable Stark made her first appearance on the Al G. Barnes Circus in 1912, presenting a goat act. This photo of Miss Stark was taken around 1914. Pfening Collection.

Gilroy, Watsonville, and Santa Cruz. When William Peck, contracting agent, visited the city offices in Santa Cruz, he found that all tented exhibitions had to pay \$100 per day instead of the \$35 license fee formerly levied. This ordinance had recently been passed in order to try to keep out the "alligator and bosco" shows. The weather along the coast had not favored the show—there had been ten days of heavy rain following the opening as the show moved north.

Santa Clara, San Jose, Mountain View, Palo Alto, San Mateo, and Hayward preceded the Oakland stand. At Palo Alto, "Doc" Byrne, manager of advance car No. 1, encountered the Ladies' Progressive League or the Home Beautifiers, and was told that they did not want any glaring lithographs on stables or fences. The best the advance could do was to place several hundred sheets in town.

The show passed by San Francisco in 1912 since it had opened there in 1911. Instead it made a four-day stand in Oakland under the auspices of the Shriners. The dates were from April 1 through the 4th. This timing placed the Barnes' Show in Oakland before the 101 Ranch Wild West which made the city April 15-16 and Sells Floto which arrived two weeks later. The eight performances given by Barnes were attended by more than 30,000 people according to Floyd King's report in *Billboard*.

The Barnes' Circus moved on north in California and played eleven towns before going to Klamath Falls, Oregon, from Weed. It picked up Mon-

tague in California before continuing its Oregon tour of fifteen stands and then began a series of Washington dates. The second performance of the season was lost at Grass Valley, Oregon, on 2 May due to the first section's late arrival from The Dalles. It did not reach town until five P.M.

The show entered Washington on 9 May at Walla Walla and continued in that state until the 23rd when it left Tekoa and went into Idaho for two stands. From that point it immediately started two and a half weeks (27 May - 13 June) in Montana playing a route which had been covered by the 101 Ranch Wild West in mid-May. The Ranch Show had continued its route to the west in Washington. After playing Oregon and some Washington dates in late June the wild west company entered Canada at Cranbrook, B.C. The Barnes' Show, meanwhile, made eight dates in North Dakota and went into Canada for a two-day stand at Winnipeg on 24-25 June.

Floyd King's report from Bismarck, N.D. on 17 June states: "City of 6,000 and seat of the State capital. Show arrived early yesterday and Sundayed here. Nice grassy lot. Rain which had been falling continuously here for a fortnight stopped the night before the show arrived. Gov. John Burke and his staff were guests of Mr. and Mrs. Barnes. Capacity afternoon and night house. Last wagon off the lot at 11:30, and show trains moving shortly after midnight.

"Valley City, N.D., June 18 - Last section in shortly before 8 o'clock, notwithstanding a 160 mile haul. Big afternoon and night house.

"Castleton, N.D., June 19 - Another long run, but everything in early and parade left the lot at 10:30 o'clock. Harry Parish, the well known circus trainmaster joined here, and has a side show ticket box. Good afternoon house, but threatening weather cut down attendance at the night show.

"Fargo, N.D., June 20 - Show in early. Long haul to the lot. Beautiful day and splendid business. Jimmy Carroll, the well known comedian closed today and left for his home in Boston. Jimmy joined in Oakland and has been making a big hit with his musical act in the side show."

Al G. Barnes had visited Chicago and Baraboo during the first week in July and had purchased several flat cars and some tableau and baggage wagons from the defunct Forepaugh-Sells Circus offered for sale by the Ringling brothers. These were delivered to the Barnes' Show at Fargo according to a *Billboard* report. However, among a list entitled Wagons Sold for Ringling Bros. by Moeller (dated 22 July) to Yankee Robinson, K. G. Barkoot and Al G. Barnes are the following items listed as sold to the latter proprietor on 11

SUPERIOR

SATURDAY, **24th**
AUG.

"THE SHOW THAT'S DIFFERENT"

BARNES



CIRCUS

ALL NEW SHOW

350 Wild Animal Actors

• MORE THAN ALL OTHER SHOWS COMBINED •

**FINEST HORSES ON EARTH
TWO PERFORMANCES
NEW STREET PARADE 10³⁰ A.M.**



This 1912 Barnes newspaper ad is interesting as it does not contain the "Al G." part of the title. It was used to advertise the Superior, Wis., date. Circus World Museum Collection.

June: 4-Paw Cage, No. 19; 4-Paw Cage, No. 21; Baggage Wagon, No. 31 (big top canvas - new); and Baggage Wagon, No. 65 (candy). These wagons cost Al G. Barnes \$200 each. The Moeller list does not include any flat cars nor the Forepaugh-Sells tableau (later used as a ladies' bandwagon on the Barnes' Circus) as going to that show at this time. There are, however, twenty-three flat cars and five tableaux mentioned in the list of equipment and animals offered for sale in the printed announcement.

To continue with Floyd King's report from North Dakota:

"Frazee, Minn., June 21 - First and only stand in Minnesota. Long run, but the Barnes' trains were in early. Parade out early and back before 11:00 o'clock. Small town but the largest crowds ever in the city here today. Night house small.

"Grand Forks, N.D., June 22 - Real circus weather. Good business. Capt. Ricardo, who works the big twenty-group lion act, had his coat slightly torn during the matinee. Circuses will hit Grand Forks heavy this year. Due to General Agent Harold Bushea, the Barnes' Show is the first in. Although the show has been on the road seventeen weeks, but on two occasions have we followed another show. The Canadian custom's inspectors were here today and took the customary inventory and the duties were paid.

"Winnipeg, Canada, June 23 - The circus was delayed at the boundary a little, but was in by 9 o'clock. Trainmaster Charles Cook thinks it is a record. A thirty block haul to the Happy Land show grounds. Ten thousand people visited the lot Sunday afternoon.

"Winnipeg, Canada, June 24 - Parade leaves the grounds at 9 o'clock and the longest ever made by the show. Back at noon. Good afternoon house. At night six thousand people were refused admission. On the inside of the big top a mass of people were packed in to the ring banks. The record house of the year. Robert Kane, manager of the side show, worked overtime. At a two-bit admission, the kid show did the biggest business in the history of the show. Uptown wagon on the lot did a land office business.

"Winnipeg, Canada, June 25 - The second day of the Winnipeg engagement was a repetition of the first day. If anything, the turnaway crowd was even larger. The five Winnipeg papers have some clever and agreeable fellows connected with them. They were very kind and gave us column after column.

"Selkirk, Canada, June 26 - Small town. We got most of the natives at the matinee and the rest at the night show. Florine, who works the leopard act, was badly clawed during the parade. One of her felines was attempting to claw a horse, and while attempting to punish the beast, it attacked her.

"Carmen, Canada, June 27 - Ideal summer day. Good business at afternoon show, and only fair at night.

"Glenboro, Canada, June 28 - With the mercury hovering around 104 degrees, the stock suffered severely here today. City officials very kind here. We are now in the land of 24 o'clock. The night show begins at 19 o'clock. This is not the land of the Mid-

night Sun, but almost. The sun sets around 9 o'clock in this section. All ball games this way begin at 7:30 o'clock.

"Brandon, Canada, June 29 - Nice little city of 14,000. Show in early. Capacity afternoon and night house. Another blistering day and Striker George and his contingent of "juice" peddlers worked overtime after salted peanuts had been passed out." This is the end of Floyd King's account of the Canadian tour and one wishes that he had kept up this reporting for the entire season.

Neepawa was scheduled for two stands on July 1 and 2, with additional Canadian towns filling the rest of the week. King sent another short report from Melfort, Sask., July 11, in which he indicated that Canada was filled with shows of every description and that the general agents were at their wits' end in their efforts to successfully route their shows. This third tour of the Barnes' Circus across the border included, for the most part, towns not previously played by the show. Max French had closed and was playing Canadian fairs with his snake show. Harry Parrish also closed to accept a position as trainmaster with one of the big carnivals. "Curley" Thompson replaced him on one of the side show ticket boxes. H. S. Rowe, former owner of the Norris & Rowe Circus, who had visited on a couple of earlier dates, spent several days with the show during the week preceding Melfort.

The Al G. Barnes' Circus continued

Richard "Dutch" Ricardo was the featured wild animal trainer on the Barnes show in 1912. Louis Roth had left the show was to return soon after. Pfening Collection.



its Canadian tour until 16 August when, after stands at Rainey River and Fort Francis in Ontario, it crossed the line into Minnesota at International Falls. It made a date in that town on the 17th and played five additional Minnesota stands before moving to Superior, Wisconsin. It remained in that state until 30 August. The show then returned to Minnesota for five more stands and went into South Dakota for fifteen dates through 23 September, concluding at Elk Point. On the 24th it played Onawa, Iowa, and was scheduled for Omaha, and ten other Nebraska dates. In fact, the first section of the train was being loaded prior to leaving for Omaha when a message from the State Veterinary Surgeon of Colorado arrived warning Barnes that the show would not be allowed to enter Colorado should a single stand be made in Nebraska. This was due to a fatal epidemic among horses in that state.

Barnes found it necessary to re-route the show back through Iowa and into South Dakota where the first available date was at Pierre, over 500 miles distant. Three days were lost enroute (September 25-27) and Pierre was played on the 28th. A stop was made at Huron to feed and water. The change of route cost the show some \$15,000, but it was part of the business according to a statement by Al G. The next day was a Sunday run to Rapid City. Hot Springs was the October 1 date and then the show was in Wyoming for two stands at Wheatland and Cheyenne.

In October the Barnes' management placed an advertisement in *Billboard* stating that it wanted to buy one, two or three elephants and two camels. The show wanted to sell eight miniature cages. Perhaps, as a result of this advertisement, Babe, a young elephant was added to the show in late December or early January 1913. She had been purchased in 1908 from Louis Ruhe by M. L. Clark. Clark's purchase also included Tony, a young male. Tony died on the Clark show late in the fall of 1909. As stated, Babe, two camels and a llama were sold to the Al G. Barnes' Circus where the elephant's name was changed to Pearl since Barnes already had an elephant name Babe. (Note: The M. L. Clark Show also owned Mena and Ned at the time of the purchase of the two baby elephants from Ruhe. Ned of course, became the better known Tusks in his later years on the Barnes' Show.)

From Cheyenne, the circus went into Colorado for seven dates. It spent two days in Denver and then left the state after stands at Colorado Springs, La Junta, and Trinidad. New Mexico was next with thirteen towns visited; interrupted by one day at El Paso, Texas. After playing Gallup on the

26th of October, the show moved to Flagstaff and began a series of nineteen stands in Arizona. This run was also interrupted by a one-day visit to Lordsburg, New Mexico. On 2 November a report from the show related that it had traveled about 14,000 miles and covered fifteen states and four provinces of Canada. Paper had been posted as far north as Edmonton, Alberta, and as far south as Ciudad Juarez, Mexico. The extremely valuable boxing kangaroo had died as a result of a fire on the train at Colorado Springs. Floyd King left the show at El Paso and Doc Byrne also departed. His replacement was Herman Q. Smith. Additional autumn notes indicate a Sunday show at Wagon Mound, New Mexico; a snow storm at Williams, Arizona; and that Murray Pennock had left for Australia. At El Paso one of the high school horses was stolen but it was retrieved while on its way to the border in the hands of a Mexican vaquero. Louis Roth rejoined and the Bayrooty Troupe (Whirling Dervishes) were on the show with prospects of being engaged for the next season.

The last Arizona stand in 1912 was at Yuma on 17 November. From that point the Barnes' Show made eighteen California dates before closing on 7 December at Long Beach. These stands were in the Imperial and San Gabriel Valleys and in the vicinity of Riverside and Redlands. Winter quarters was again in Venice, California.

R. Toole Stott

R. Toole Stott, the distinguished compiler of *Circus and Allied Arts: A World Bibliography*, died at his London home on 10 January, the victim of a heart attack. He was seventy-eight years old.

Anyone engaged in circus research since 1958, the year in which the first volume of the bibliography appeared, stands in his debt—an obligation, it is hoped by his friends and relatives, that will soon be compounded through the publication of a fifth volume, completed shortly before his death. Since a good deal of the research for this final volume was done in the United States, one may be certain it will be of particular value to historians of the American circus, although, as is true of the earlier volumes, the international manifestations of the circus and its auxiliary entertainments have not been overlooked. The published work will run to around the same length as volume 4 and will include a comprehensive index to all five volumes.

When one considers that this truly herculean achievement, begun nearly fifty years ago, was the work of one man; that its compiler, who was also an honored civil servant in the Treasury Solicitor's office, spent most of his evenings,

weekends, and vacations (with no "sabbaticals" or support from universities or grants agencies) laboring on it; that its magnificent, richly illustrated quarto volumes were published at his own expense; and that no comparable bibliography exists for any other form of entertainment—one can only marvel at the dedication and indefatigable industry that went into it. To which one might add that Mr. Toole Stott somehow also found time to become one of the foremost bibliographers of conjuring and Somerset Maugham, publishing some half dozen titles on those subjects; was the founder and original editor of the *Sawdust Ring*, the precursor of the British circus journal *King Pole*; and was a member of the select Union des Historiens du Cirque, to which he contributed several well researched articles. His fine collections on Maugham and the circus have both gone to the University of California at Santa Barbara, which has received the copyrights to his *Circus and Allied Arts*.



R. Toole Stott. Photo by A. H. Saxon

R. Toole Stott was not a circus fan in the usual sense, although for a while he worked as a press agent for the Bertram Mills Circus and even, during a few seasons in the 1930s, managed a circus of his own. His friends often urged him to write about his experiences in this last unfortunate venture, but without success. In private he expressed little enthusiasm for most present-day circuses, and even less for the slipshod work that often passes for circus "scholarship" (which he all the same dutifully chronicled in his bibliography). He was meticulous in his work and his dealings with others; possessed of a gentle, yet dignified manner that commanded respect; unstinting in his aid and advice to friends and colleagues; and an inspiration to those who were privileged to know him. He died, significantly, with a book in his hand.

A. H. Saxon

CORRECTION ON TWO HEMISPHERES HISTORY

One sentence was left out of the information on the Two Hemispheres bandwagon in Joe Bradbury's 1927 Robbins Bros. Circus in the January February issue.

The information appearing at the top of column one on page 22 should have read as follows:

The Two Hemispheres had been built by Sebastian for the 1903 Barnum & Bailey street parade and had remained on that show throughout the life of the circus, or the 1918 season. During 1905 and 1906 Barnum & Bailey did not parade, no doubt the wagon was left in the Bridgeport quarters. The Two Hemispheres wagon was last used on the combined Ringling-Barnum Circus during the 1919 and 1920 seasons and when the parades were abandoned after then it was stored at the Bridgeport quarters until Buchanan bought it.

AUCTION

(A Circus Humdinger)

Circus Memorabilia,
Circusiana Ephemerata etc.

JUNE 27, 1982

SUNDAY, 11:00 A.M.

(Day Prior to CMBI Convention)

Pierce's Supper Club

Baraboo, Wi.

MAIN PERFORMANCE:-

CIRCUS ITEMS:

Lithographs
Route-books & Cards
Passes
Heralds Couriers
Books & Magazines
Stationery & Envelopes
Programs Contracts
Holiday Greetings
Photo Albums Photographs
Post Cards
Catalogs & Brochures
Articles & Related Items

ADDED ATTRACTIONS:-

Toys
Political Collection
Country Store Items
Breweriana Railroad
Theatre Music

Complete list of Auction items will be mailed after May 1st for SASE and \$2.00.

To: Earl W. Eiffler
420 S. Whitewater Ave.,
Jefferson, Wi. 53549
Phone 414-674-4086

Sale Conducted by Gavin Bros.

THE CLARKE FAMILY: CHAMPION JOCKEY RIDERS OF THE WORLD AND TRAPEZE ARTISTS EXTRAORDINARY

by Antony Hippisley Cox

Way back in the 1950s, I met, in the course of business, a man who said, "You mention my cousin in your book." The book was *A Seat at the Circus*, and the cousin was John Frederick Clarke, the great circus rider. From that chance remark I subsequently learnt that John Frederick's brother was still living and willing to meet me, although not in good health. Alas! That meeting never took place. Alfred John Clarke died on Boxing Day, 1958. Through the great generosity of his cousin, Mrs. D. Chapman, I came into possession of a number of photographs, programmes, posters, ledgers, route-books, contracts and newspaper cuttings, covering almost a hundred years.

At that time I was a member of L'Union des Historiens du Cirque, a small group never more than a score or so in number, who were held together not by a membership subscription but by the promise to undertake a certain amount of original research each year and circulate this to the other members. For three years I pieced together the story of the Clarke Family. They not only produced the *Champion Jockey Riders of the World*, but also those superb trapeze artists, The Clarkonians, who made America their home. After going through all the original material, I compiled an Appendix, a collection of published references dealing with the earlier period of the Clarkes' history.

The strangest feature of this work was that I found no references to personal feelings. I still do not know what any of the Clarkes like to eat, drink, watch, play or study. I do not know if they like the countryside, preferred France to Germany, enjoyed working in Latin America or disliked sea voyages. The only personal preference I have been able to establish is that Alfred John and his brother liked Gilbert and Sullivan operas. This then is a purely factual record, which I am delighted to offer to the readers of *Bandwagon*.

Part I

On Monday March 11th, 1867 Powell, Foottit & Clarke's Great Allied Circus set out on their first Summer tenting season. The initial journey was not a long one; it took them from



Dudley, Staffordshire to Tipton, one mile away. The circus was working one-day stands and during the first week it was obviously necessary to work the show in; two miles to Bilston, then one mile on to Willenhall, followed by two to Darlaston, one to Wednesbury and four to Walsall. This completed the first week's journeying. Soon they were travelling 125 miles a week. When they pulled in during the night of November 16th, they had travelled 2110 miles and performed in 205 towns. No shows were given on Sundays, which meant they could usually stay for two days in one place once a week. Very occasionally they might stay three days; this happened at Stratford, on the outskirts of London, and at Blackburn, and Southport. Their longest haul was 39 miles which took them to Bath on Monday July 15th from Stroud.

This information comes from a neatly kept arithmetic exercise book, ruled in five columns in red ink, headed Month, Day, Date, Miles, Towns, and County. The entries are in blue-black ink which has faded very little. Unfortunately there are no details of the programme. References to the family of Foottit are rare. But this Foottit must be George, father of the famous

clown. This circus must be the Allied Circus on which he says he was brought up; and this year he must have been three years old. Details concerning the Powells are not easily come by and still await compilation. But now, for the first time, much of the story of the Clarkes can be told, for this route book is but one small item in a vast collection of material which has been made available to me by the generosity of Alfred Clarke's relations.

Alfred Clarke, died on Boxing Day 1958, the last of three world famous jockey-riders—Alfred John, John Frederick, and Charles Augustus. They and their sisters, Annie and Florence May, were the children of Augustus Alfred Clarke and his wife, Elizabeth. Augustus Alfred was the son of John Clarke, and brother to Charles Clarke, who was, I believe, the father of Ernest, Charles, Percy, and Bertha—"The Clarkonians."

From the family tree one can deduce that the Clarke of Powell, Foottit and Clarke's Great Allied Circus must have been Augustus Alfred. One must presume that he travelled with the show this season, but he certainly was not with it on May 4th when it was at Skipton in Yorkshire, for on that day he was being married in the parish church of St. Peter, Wallingford.

Powell, Foottit and Clarke's Circus spent the winter season of eighteen weeks in Nottingham. A week before they set out on their summer tour, Alfred John Clarke was born at Fish St. Wallingford on March 15th, 1868. This year the route book contains more detailed information. On Monday, March 23rd, 1868 they travelled 25 miles into Derbyshire. The road was bad, the weather windy, and there was no show either during the day or at night. On Tuesday they reached Belper; the weather was still bad, but they gave two shows, taking £30.10 at the day performance and £25.16 at night.

Slowly the takings rise: £26, £33, £40 until at Barnsley the receipts come to £82.18 3d; but then they dropped back. One day stands are still the order of the day, but often they arrive too late to put the "top" up for the matinee. So they work the first house in the open air and erect the tent for the evening show. On June 1st, the en-

try reads "New top up. Giffins(?) made good." July 6th—a Monday, surprisingly—proves to be a record day, for the takings come to £95.12 6d, at Southport. Then they move south ending the season at Havant on November 14th. During the 34 weeks tour, they travelled 2,443½ miles, visited 203 towns and took £8,802. 6. 8d.

Powell, Foottit and Clarke spent the eighteen weeks winter season at Portsmouth. Whether Mrs. Clarke and young Alfred John joined them is not known. The child did not accompany the circus on the summer tour, but stayed with his grandmother in Wallingford.

March 13th, 1869, sees them off once again, working their way through Southampton, and Lymington, on to Ringwood, where in the wet and snow "the little tent" was blown away. To add to their misfortunes the takings in that town had not been good, amounting to £31.12. - compared with £52. 7. 1d taken at Southampton in spite of the cold. On March 25th, "Lily, Mare, foaled. Good," and four days later, "Fearful wind. No tent up. No show day or night".

And so the route rolls on. Sometimes the entries are enlivened with comments; but these are always laconic. "April 13th, Exeter, Race Day: Wet, No Parade." "Penzance, only good for one day." "Band Parade, no top up, fearful windy." Then on May 19th we find this entry: "Truro. The first Fair day, Tom ran away." Was Tom a performer? Animal or human? More explicit is "Shot Beauty, down on the road, cut very bad."

The only reference to another show is "September 11th, Tonbridge, Kent, Sanger's posted all over the town for the week after us." Much importance seems to have been attached to the parade, and that this consisted of something more than a procession of performers on horseback can be assumed from the entry "Tableaux over. No one hurt." On September 28th there was an "extra day show for the Eton boys," but the cream pony was "kicked and left behind." It must have been an appalling season for weather, the most common entry of all is "Dreadfully wet," and on November 10th the "snow after the day show was five inches deep."

While the circus was at Sudbury, Suffolk, on December 2nd, Elizabeth Ann Clarke, staying in her home town of Wallingford, gave birth to a son, who was to be christened John Frederick.

The next day they pulled into Ipswich, the tenting season over. They had taken £9,456. 9. 5-3/4d. Did Augustus Alfred hurry to Wallingford to see his son? It seems doubtful for the Christmas season opened in Ips-

wich the very day after they pulled in.

Of the winter season 1869/70 and the subsequent tenting season we know nothing. From Alfred John we learn that he was reared by his paternal grandmother at Benson, near Wallingford, until 1873. We can assume that John Frederick was with him, and that their mother went on tour with her husband. Although we have no details of their route it seems probable that in November they pulled into Bath for the winter season.



Photo No. 1. Augustus Alfred Clarke, father of three world famous sons, is shown standing on left. He had outlived two of his sons by the time of his death in 1921 at the age of 79. The man sitting on right may be his brother Charles, thought to be the father of the Clarkonian flyers. All photos from the author's collection.

On February 15th, 1871, a month before they set out on tour, Annie Catherine was born.

The route book for 1871 is kept in a Lett's Broad Shilling Diary. The show opened at Trowbridge, Wiltshire, on 13th March. Only a Carriage Parade was put on, but they took £39. 16. 2d. A full parade took place the next day, though it had little effect on the receipts, which were £1.12. less. There was "Dreadful snow at nine at night" at Frome on Wednesday 15th, when the takings came to £41.15. -½d. So they travelled on, through Dorset and Somerset, down into Devon. And the notes are as cursory as ever: "This town (Lyme Regis) is not worth taking — Dreadful hill to get into it and out of it." "April 8th Caroline, mare, foaled. A red and white Intire (sic)." On Monday, April 10th the fair was on at Exeter but it rained all that night and the following day, "not a show opened till the Tuesday evening." The note continues, "We took the Hippodrome down and put up the tent, but no performance." On the following Thursday the harness carriage broke down and the

circus did not arrive at Tiverton, Devon, until three o'clock; they paraded at six o'clock. Bampton, a town which now has a population of 1,614 was "too small, no good."

The band played in the Market Place at South Molton on April 20th so we can presume the weather was fine. But most of the entries that Spring show that this was rare. They run — "Dreadful rain," "Shocking rain," "Did not get the tent up till 6."

In Cornwall during May the weather improves, and they started to work their way back east. Then, at the end of June, something happened which caused Anthony Powell and Alfred Clarke to write the following letter on the inside pages of the show's programme:

Saturday,
Marlborough
July 1st, 1871

Mr. Foottit.
Dear Sir,

After what passed last night we feel assured that we cannot carry the concern on any longer as partners and friends, therefore, if you think proper to give us Five Hundred Pounds each before next Saturday, July 8th, 1871, we will leave you in whole and sole possession of all property and cattle known to belong to the firm of Messrs. Powell, Foottit and Clarke up to the date mentioned the 8th day of July 1871, or we will settle up our winter accounts, and then give you Five Hundred Pounds upon the same conditions to leave us on Saturday 8th of July; let us have an answer to this at once, for if you decide to sell out, we shall both have to go to London to get the money, on the other hand if you intend to buy us out, let the arrangements be completed before next Saturday night.

It is for you to decide whether you buy us out; or we buy you out, for the present partnership must dissolve at once:

Yours etc.

Anthony Powell, Alfred Clarke
What had happened? The note in the route book, terse as it is, gives us the answer. "June 30th. Devizes, Wilts. Day fine, night fine. Foottit drunk again."

The following Thursday, at Andover, Hampshire, Anthony Powell and Alfred Clarke, together with their lawyer, a Mr. Lamb, settled up their affairs with Foottit. The Circus of Powell, Foottit and Clarke made its final appearance at Salisbury on Friday 7th July, and there is something rather bitter-sweet in the entry: "Day fine, night fine. The Earl of Pembroke of age. Fete in Park. Our last day with the concern."

But although Foottit drops out the other two continue as partners. Nothing is heard of them the following year, but on November 22, 1873

Powell and Clarke's Grand Circus opened for the winter season at the New Building, Oxford Street, Southampton. The bills outline the qualities of the circus in 80 lines of verse which first describe the classic arenas of Greece and Rome, and continue:

"Such times are gone; but Powell & Clarke, with kindred powers
Have raised once more the Olympiad bowers,
Whose lofty apex to the sky doth rear;
'Tis a "Shrine for Mirth" — a Roman Temple — here
Around the broad arena you shall see
The flying steed in native majesty,
The gallant barb ".....etc. etc. etc."

Although there are no details of the performance we do know that Mr. J. Henderson was Master of the Horse; Mr. W. Webster, Musical Director; Mr. G. W. Horne, Bill Inspector; Mr. James Powell, Director of the Circus; Mr. J. H. Bell, Secretary and Treasurer; Mr. H. Hopkins, General Manager; and the sole proprietors were Messrs. Anthony Powell and Alfred Clarke. Here Alfred John Clarke, then nearing six years old, joined his parents and travelled with them the following Spring. In June 1874 they reached Holyhead, and took a boat across the Irish Sea to Dublin.

The fifteenth, sixteenth, and seventeenth lines of Alfred Clarke's own biographical notes run, "from then till about November the circus travelled Ireland, finally remaining at Londonderry and performing in a wooden circus till the Spring of 1875..." We can learn a little more from a very pretty black, yellow, red and blue bill advertising Powell & Clarke's Paragon Circus, Carlisle Road, Londonderry, Saturday, November 14th, 1874, which tells us that "The INTERIOR OF THE CIRQUE has been divided into five compartments, Stalls, Boxes, Pit, Promenade, and Gallery. Lighted with Gas. There will be morning performances lighted by Gaslight for the accommodation of Country visitors, etc., at Half past Two. Sole Proprietors Messrs. Anthony Powell and Alfred Clarke. Secretary Mr. Bell. Equestrian Director, Mr. James Powell."

On February 18th, 1875, Augustus Alfred Clarke's third son was born; he was christened Charles Augustus. Six weeks later, on April 5th, the circus pulled out of Londonderry and took to the road, and as they travelled, they probably heard of George Footit's death in Manchester on April 28th of cirrhosis. He was 40 years old. This year the route book provides us with at least one item of expenditure which gives us an inkling of the size of the show. Even more details of the winter

season are available for not only is there a programme but a ledger, giving details of all receipts and expenses, is also in existence.¹ But let us first study the 1875 tenting season.

The first day they travelled 15 miles to Strabane. There they remained for the Monday and Tuesday and the entry reads, "Market £2 Mr. C. Molloy. 36 horses 8 ponies McElwaine 1/8 and 10d. billposter £1." On Wednesday they travelled on another 12 miles to Newtownstewart, and for this town the entry reads; "Field Mr. Monteith £2 Castle Hotel 26 horses 1/6, 8 ponies 9d, Fulton's Hotel 10 horses at 1/6. Billposter 15/-."



Photo No. 2. George Footit, the famous clown and son of Anthony Powell's and Augustus Clarke's partner. Footit, the younger, was later immortalized in Toulouse-Lautrec drawings.

The show travelled with 36 horses and 8 ponies. The rent for a "tober," or lot for one day ranged between £1 and £3. The journey between towns averages about 12 miles. Billposters get between 10/- and 15/-, though occasionally £1 was paid. At Lurgan the entry has an added comment: "White, printer here, an overcharging scoundrel. Two other printers."

To the top margin of one page of the route book a sheet of writing paper is carefully gummed. The embossed address is 58, South Side, Clapham Common, London, S.W.4. which was Alfred John Clarke's last address. Written in red ink on this sheet, which is obviously intended to flag the page, are these words: "Open here. Cork. 1875 June 16-17." In the route book the full entry runs "Wed. and Thur, 16th and 17 Cork 13 miles Baths field £4.10. - Mrs. Hunt. Conways Yard horses 2/- ponies 9d. Lamb bill poster £3." Although there is no confirmation, I think this must be the date on which Alfred John Clarke made his debut in the circus ring. He was then

7 years old. He appears in the programme that winter, and he obviously had to gain some ring experience before the Belfast season. Why else should he flag this page with that red ink note?

On July 12th and 13th the circus was in Limerick, where the field cost £5 for the two days. The bill-poster charged 45/- which causes the writer to note, "See other billposter next time." On through Ireland the Circus travelled; the last entry is for Saturday, September 4th at Warrenport.

And here is the programme for November 1875 in Belfast:

1. Equestrian Manoeuvres and Quadrille, by Eight Ladies and Gentlemen.
2. Horizontal Bar. A. & W. Alexander
3. Master Alfred Clarke, the Racing Jockey on 2 Leaping Ponies
4. Mons. Nicole Plege, the Great Tightrope artiste. Clowns, Templeton and Sipple
5. The Leap of the Bridges, Mr. A. Clarke. Jester, Mr. Dan Harvey
6. Dextrous Juggling by Mr. Charles Clarke on the elevated, oscillating wire — no thicker than a common pin.
7. The Fiji Chief. One of our new Allies. Grotesque ... Sipple
8. Clown Entree by Clown Ashby and Assistants.
9. Mr. A. Powell introduces 3 magnificent black and white horses "Pacha", "Mahomet" and "Sultan."
10. Messrs. A. & W. Alexander's intrepid and masterly performance on the Lofty Trapeze
11. Miss Kate Powell, the peerless Equestrienne. Comic Orator ... Templeton.
12. The Clown's Duel - an affair of honour - settled by Templeton and Sipple.
13. Mons. and Madame Denni's First Lesson in Riding. Mons. Denni - Mr. J. Powell, Madame Denni - Mr. Fillis, John, a very stupid servant - Mr. Ashby.

The Leap of the Bridges is described as follows, "Not like the ordinary riding, in which the objects intended to be jumped over can be removed at pleasure to suite the pace of the horse, or the convenience of the rider, but on and over a solid, fixed bridge, the horse gallops under, the rider leaps on to the bridge, and remains there till the horse again gallops under, at which time the rider leaps from the bridge to the horse's back, while going at a rapid speed — the rider next leaping completely over the bridge on to the horse's back. To successfully accomplish this novel and most difficult feat horse and rider must move as one. Mr. Clarke is now the only artist in the profession who accomplishes this performance."

This act had been presented at Hengler's Grand Cirque Variete, The Green, Glasgow on April 7th, 1862, it being announced that "Mr. Alfred Clarke (would appear) in one of the most daring acts of Equestrianism ever performed, entitled THE LEAP OF THE BRIDGE." It may be worth recording in passing that Mr. J. Clarke appeared in the same bill as The Comic Orator.

But let us return to 1875. During that winter season Mr. R. Lawrence was Leader of the Band, Mrs. Huntington was Wardrobe Keeper, and Mr. Wm. Smith, Stud Groom. Mr. Blekman started as Secretary but apparently relinquished his post to Otto Twigg, whom we shall meet again as Equestrian Director of the Alhambra Circus, Blackpool, in 1899. On Friday, November 12th there was a "Special Bespeak Night under the distinguished patronage of the Right Hon. Lord Lurgan, K. P." On the following Tuesday a "Speciale Night" was announced under the patronage of J. Chaine, Esq., M.P.

The programme did not remain the same throughout the season. A pantomime was introduced, and £5.17. - is entered in the expenditure column of the ledger for the "Cinderella Children." The programme opened with a traditional circus act, The Groom Voltigeur, by Mr. Clarke and Sipple, a clown whose salary was 30/- a week. Next came Mr. C. Clarke's juggling act in which he played cups, rings, and knives. Then a clown called Little Mills appeared as The Drunken Corporal. This led up to Item 4, Cinderella, which was performed by "nearly 100 BEAUTIFUL CHILDREN belonging to Belfast." Cinderella was played by Miss Louise Carr and The Prince by Master Alfred Clarke, who was then seven-years old. A Master Clarke also appeared as a page, this one we may presume, was John Frederick who had just celebrated his sixth birthday. The programme lists 22 "introductions" of famous guests invited to the ball, including the Duke and Duchess of Edinburgh in bridal costume, Napoleon The Great, and The Tichborne Claimant, Little Tom Tit, and Lady Bird, etc. etc. These were played by local children.

After the story had run its course ending with "The Downfall of Pride" and "The Triumph of Humility" the usual circus programme continued with Mr. Powell presenting his magnificent filly Minerva, The Brothers Elvine in a comic scene "Dead and Alive Again;" Mlle Kate, the peerless equestrienne with Templeton as clown; novel gymnastic exercises on the double-double trapeze by Messrs. Mathews, Sattelle, Elvine and Sipple; and ending with Mr. Fillis' Courier of St. Petersburg.

In January, 1876, Master Alfred,

the Lilliputian Wonder, appeared as the "Greatest Juvenile Horsebreaker of the Universe;" Powell and Clarke presented *Les Poses Antiques*; Mr. Fillis "rode, drove and managed four bare-backed steeds at the same time" in The Courier of St. Petersburg. Mr. A. Powell introduced his highly trained horse, Minerva, in a Grand Act of Haute Ecole. This animal concluded her performance by walking backwards and forwards up and down a flight of stairs; Mlle. Kate was billed to appear in a dashing bar act. "Les Nuins" (sic) or the Brobdignagian Heads with elongated bodies were presented by the Nondescripts. Templeton, Mills, and Mathews worked the Haunted House entree, and there was a Comical Extravagant Sketch "Love in all Corners" to bring the entertainment to a close. But the top of the bill was "The Marvellous LULU."² The Astounding Sensation created by Lulu's Terrific Flight from Platform to ceiling of the Cirque, baffles all description, and presents a new era in this peculiar and difficult art, there is no tottering or constraint; all is ease, grace, vivacity and elegance, combined with feats of daring that distance all competitors, and renders all the entertainment unparalleled."



This illustration from a litho shows typical jockey riders.

In the expense column for January 1st, 1876 there is 10/- for Lulu's parcel, £1.12.6 for Lulu's luggage on January 15th, and £1.2.6 as a deposit on "Lulu's weights" two days later. But there is no reference to Lulu's salary in these columns. At first I thought that Lulu might have been a fake. Then an entry of £4.1. - to McLean, lawyer, made me wonder if the star had broken "her" contract. A notice at the bottom of the programme announcing two matinees at which Lulu would appear on Wednesday and

Friday made me look in the receipts column. There was no matinee on the Wednesday, but one was held on the Friday. Then my eye caught a note at the bottom of the page, "Mr. Farini taken out one third, £82.10.1." Here is proof that Lulu was certainly Farini's pupil, if not his son, and evidence of the remarkably big money he earned. Actually the takings were not £247.10.3d as one would have supposed, but £247.2.4d. The treasurer does not seem to have been very good at arithmetic, and as Farini was the gainer I don't suppose he troubled to correct the mistake. The two previous weeks had brought in £125 and £106, the three succeeding weeks £234, £139, and £159. So Lulu drew about £100 worth of extra business to the circus and cost £82.

The second most expensive act is £33.6.8d. for twelve Arabs. One could spend hours analyzing and comparing the items of expenditure; but in research, especially historical research, one must guard against being lured down strange avenues, however interesting they may appear, for then one cannot see the wood for the trees. This present work is intended to tell the story of the Clarkes. So we must return to Belfast. In March, Mr. Charles Clarke, Alfred's nephew,

appeared as an equestrian juggler. Patterson, the Hibernian jester, worked as his clown, and got £5 a week salary. Mathews and Sattelle performed on the horizontal bar. Pietro was billed as "The Inimitable" in a comic entree and also clowned in Mr. Frank Fillis's riding act. Since no other Fillis appears on the salary list, Frank must also be the clown who presented the smallest horse in the world. Miss Kate and Mr. Powell appeared as usual, and apart from ponies ridden by monkey jockeys the

only act with a new name is Madame Zerlina, the accomplished equestrienne. As this name does not appear on the salary list either, it seems probable that this was an impersonation act, performed perhaps by Alfred Clarke. In the middle of these circus acts a juvenile extravaganza "Jack the Giant Killer," was presented in seven scenes, with a cast which not only included the circus company, but no less than forty local children as well, who according to the salary list got £6 between them which seems very little. I hope they also benefitted from an item of 6/- for oranges that week! The season's takings amounted to approximately £3,500 - of this about £300 was clear profit, some of which doubtless went into the tenting show which started on April 19th. But of this tour there are no details. Alfred Clarke dismisses it with the following sentence, "then again the tour of all Ireland, returning again to the wooden circus in Belfast, about November, 1876 and performing there until early Spring of 1877..."



Photo No. 4. Alfred John Clarke, eldest of the three riding brothers, lived to age 90, and preserved the material from which this account is drawn.

Fortunately the ledger and a programme give us a little more information about the Christmas season. This opened on December 11th. The takings the first week amounted to £235. 2. 3d. Expenses came to £115. 12. 6d.

Although there is no programme for December one event which must be recorded is the birth of Augustus Alfred's fifth child, Florence May on December 22nd at 72, Joy Street, Belfast.

The programme for January, 1877 informs us that Mr. Fillis opened the show with "The Drunken Corporal," worked with Pietro as clowns in "Chang, the Chinese Giant," clowned to Mr. Powell's educated mule and

was the sentinel in the Bear and Sentinel entree. Clemolo, Erolert and De Vere presented exercises on the horizontal bar. Pauline Griffiths appeared in a graceful and daring leaping act, in which Bowen worked as clown. Mr. J. Powell juggled on horseback, Pietro clowning and also working in his own entree. Mr. Anthony Powell again presented his trained horses, and Alfred Clarke portrayed 'Scenes from the Life of a Gambler.' But in this bill once again the star is Lulu and again two matinees are billed. This time they are given, but the gallery on the Wednesday took no more than 10/ 6d, and the total for that performance was only £2. 11. Friday matinee was better, bringing in £7. 19. 9d, but the takings for the whole week were £149. 17. 9d. Christmas week had brought in £294. 16. 6d; those that followed dropped to £92, £82, £63... Again there is no sign of Lulu's name among the artiste's salary list, though £70 appears to have been paid out to a Mr. Nevin (?). It is interesting to see that Master Alf and Miss Lucy Powell appeared as Bidy and Murphy. But the season was not a success, as far as I can judge from the accounts they lost over £200 in four months. On Wednesday, April 4th, they started tenting once more.

Again there is no detail of the tour, but when they pulled in they did not visit Belfast for the winter season, preferring a brick building in Mary Street, Cork, where they opened on Monday, November, 19th. Cinderella was again chosen as the pantomime feature; providing an opportunity for the local children to appear as the illustrious and great who are invited to the ball. Although the bills state that Messrs. Powell and Clarke "expended more than £500 on the production of this beautiful piece," the season as a whole was even less successful than the previous one. Twenty-one weeks seems too long a time to stay in one place; and though they took £158 during Christmas week the receipts dropped to under £40. Salaries appear to have been reduced, in total rather than individually, but with no avail.

The highest salary was £4 a week given to Pablo; Fillis got £3. 10. -; Cashmore, £2. 10. -. Before Christmas seven grooms were employed who received 9/- a week each.

The 1878 summer tour opened at Queenstown on Monday, April 22nd, and continued until November 16th. The average outgoings were between £150 and £160 a week; the profits for the season were just over £1,000. (Whether this includes receipts from the sales of 'The Clown's Comic Song Book, I do not know). That winter Messrs. Powell and Clarke apparently decided not to run their own show. They stored their equipment at

Greagh Mills Farm, two miles from Belfast, and with their families and a number of horses went to Dublin where they appeared at the Imperial Circus Exhibition Palace, St. Stephen's Green. Although the proprietor remains anonymous, he announces that the Prince and Princess of Wales and H.I.M. Napoleon III are his patrons. Anthony Powell and Alfred Clarke are billed as Director of the Arena, and Equestrian Director respectively. Their company were prominent in the bill which, in January 1879, ran as follows:

1. Graceful Act of Equitation ... Miss Lucy Carr Clown ... Mr. J. Barnes.
2. Carrolo, The Great Equilibrist.
3. North American Indian ... Mr. George Ruth Clown ... Alfrano.
4. Polander's Ladder ... Mr. J. Camille
5. Mr. Alfred Clarke in his Great Triple Bridge Act. Mr. Clarke is the only Artist in the Profession who accomplishes this difficult feat.
6. Persian Perche ... M. M. Sutherland & Alfrano
7. Trick Horse Signal introduced by Mr. Anthony Powell
8. Newhaven Fishwife ... Miss Barnes.
9. Bidy and Murphy ... Master Alfred and Miss Lucy Carr
10. Boneless Wonder ... Lothair
11. Steeplechase by the Company.

In another programme, updated, the first act is billed as UNITY OF NATIONS, by Juvenile Members of the Troupe.

France.....	Miss Lucy.
Heart of Oak.....	Master Alfred
	(then aged 10)
Hibernia.....	Master Johnny
	(then aged 9)
Scotland.....	Miss Annie
	(then aged 8)
Wales.....	Miss Minnie
Little Jack Tar	The Juvenile Wonder
	Master Charlie
	(then aged 4)

Florence May was either too young to appear, or had, by that time, already met her tragic death; for I believe she died from scalds at an early age. Miss Lucy is certainly Lucy Carr and Miss Minnie is probably Minnie Connolly.

There are other points of interest in this bill: Pablo Fanque appears as "Grotesque;" Mr. Barnes works on a Spanish Tranca (sic); Funny Holloway clowns to Mr. G. Ruth's trick act, Mons. Carroli (sic) presents his wonderful feats of balance as The Eagle Equilibrist; and Mr. W. Cruickshank appears as clown. Two of the acts are billed in heavy type, Mr. Alfred Clarke who presented an act entitled Four Horses of the Temple of the Sun and Mr. Louis Willis, the Great American Jockey Rider.

Monday, April 14th, 1879, saw them

out again on tour, opening at Lisburn and for the next 34 weeks they travelled the length and breadth of Ireland pulling into Greagagh Mills Farm on December 6th. The accounts now no longer appear in Mr. Twigg's flowery copperplate hand. (The change occurs in September 1878). The writing is now more slapdash and forceful, but a running total is kept and, according to the writer, expenses for the season amounted to £6,011.13. 3d and receipts, "including programme money of £97.16. 2d," came to £6,387. 6. 7d. The weekly salaries that summer were as follows: St. Leon and Alfrano, £6; Christolle, £4.10. -; O'Brien, £2.10. -; Ruth, £1 15. -; Lemere, £1.15. -; Macauley, £1.10. -; Camille, £2. -; Lyons, £1. -; Hickenhull (who had been Musical Director in Dublin) £2.10. -; Cooper, £1.15. -; Webb, £1.10. 6; Rickets £1.12. 6; F. Gambell, £1.12. 6d; G. Gambell, £1.12. 6d; Short £1. 5. -; Messrs. Powell and Clarke, £8. -.

It must have been decided that participating in winter seasons in Ireland were not worthwhile, for this year they remain at the farm and train a bull. It was presumably presented in the ring during the tenting season of 1880 which opened with a week in Belfast on March 27th.

No further route books are available. But at this point the younger Alfred Clarke's own biographical notes list every town visited, while the programmes and posters give further details. One day stands were still the order of the day until the circus pulled into Greagagh Mills Farm on Sunday, October 27th, 1880. The Belfast circus being closed, Alfred Clarke, senior, took the horses Minerva, Signal, Duke, Blondin, Strawberry, Star and Spot to work in a circus at the Westminster Aquarium while Anthony Powell took his trained bull to Hengler's Argyll Street Cirque and elsewhere.

The *Illustrated Sporting and Dramatic News* for December 4th, 1880, carried a cut showing Alfred Clarke as the Spanish Courier, dressed in top boots, white breeches and a highly trimmed coat, straddling three horses and driving one. It also shows a horse walking down a flight of stairs. This must be Minerva who had performed the same trick in Belfast. But this was an act which the critic did not like as the animal appeared frightened. An undated programme adds the names of Eichler, a trick act with Chirgwin as clown; Orlando and Girard on the horizontal bar; Louisa Madigan, in her equestrian leaping act; and Mr. C. H. Allen throwing somersaults on horseback. Another programme includes juggling and walking on the slack wire by Mlle Tourniaire, Alfred Clarke's "Life of a Gambler" and Mr. George Perks leap-

ing on a bareback horse over flaming gates accompanied by his famous dog Niger. Some of the acts in this bill are also mentioned in *The Penny Illustrated Paper* for December 25th which carried a large illustration of Alfred Clarke, dressed in vaguely classical clothes and a feathered hat, straddling four horses. The accompanying review contains these words:

By no manner of means omit to see the very bold and masterly achievements of Mr. Alfred Clarke, who merits the place of honour in the engraving for the cleverness he exhibits as the Spanish Courier, riding and driving four horses at their topmost speed. Hippic art of another kind is shown by this same skillful equestrian in the tricks he makes the highly trained horse Minerva go through.

Also sharing the bill were J. C. Edmond's elephants, "Jemonah and Abdella," Madame Caroline Ray and Mr. A. Bill in a High School act, James Madigan leading the vaulting over the horses, Clown Benham and the equestriennes, Little Fanny, Miss M. Perles, Miss Nelly Bailey and Mlle Marthe. The illustration also shows Arab tumblers and Dr. Carver, the crack shot of the American prairies.



For the 1881 season the company included the Stoodley Family, Charles, Emma, Ida and their father; George Ruth, who had been with them in 1879; A. Powell, Junior; Monti, a knife thrower; and Fabian etc. Owing to lack of punctuation it is sometimes difficult to know whether the description refers to the names which precede or succeed it. From April 10th till May 2nd the circus stayed in Belfast. After this the usual tour followed, bringing them back to Greagagh Mills Farm on November 13th.

Amongst the many papers and documents there is a tracing of a "Proposed Circus, adjoining the Fish Market, Belfast. For Messrs. Powell & Clarke." It is dated September 24th, 1881 but it could not have been ready that year, and the winter was passed at the farm training a monkey to ride. Neither does it appear to have been built for the following year; for a few weeks before Christmas 1882, young Alfred went off for three weeks with two ponies to the Westminster Aquarium and South London Music Hall (he was then aged 14) while his father appeared with Hengler's Circus in West Nile Street, Glasgow, with the equestrian monkey. But Alfred returned for the tenting season of 1883, and the circus must have prospered, although it appears that Anthony Powell had died. The terse entry in Alfred Clarke's book reads: "November 19th 1883 Greagagh Mills Farm, Belfast. December 18th. Gales blew roofs off buildings at the farm. Jan 12th 1884 Two elephants from C. Hagenbeck. April 13th Henry Cooke married to A. Powell's widow. Left farm April 14th. The company this season included Ed Carlo, P. Watson, C. Bianchi, W. Congo, A. Merten, Harrington, elephant trainer, etc. First season I rode somersault act." Albert Merten was a Strong Man, and W. Congo, a jockey rider.

The following year Carl Anthony, a horsebreaker, joined and the company included Lemaire and Alexandrini, the cannon ball catcher.

We can see how much the circus had grown by looking at the programme. The days when they offered the public a dozen numbers are passed, no less than thirty acts are now billed. Here it is: Powell & Clarke's Great Paragon Circus for 1885:

1. The flying pony "Childers" ridden by Master Clarke.
2. The Monstre (sic) Electric Cannon.
3. The Mare Flora introduced by Carl Antony.
4. Aerial Wire Act, by Mlle Henrietta.
5. Miss Minnie, in her great trick act, leaping through hoops, over banners etc.
6. Comic burlesque by 14 clowns.
7. The Diminutive pony Toby.
8. Mons. Alexandrini.
9. Performing elephants.
10. Major and Masher, comic equestrian Goat and Monkey.
11. Triple Bars by the Bros. Aldean.
12. Miss Annie bareback trick act.
13. The clowns metamorphosis.
14. Mr. A. Pearson's greyhounds.
15. John Clarke, tumbling on horseback.
16. Mr. Brian Kelly, the great national entertainer.
17. Bros. Slovo, acrobats.
18. Boxing entree by clowns.

19. Aspirant to equestrian fame, Master Charlie.
20. American riding machine.
21. Miss Alexandrini, juggler.
22. The Courier of St. Petersburg.
23. Nine bare-backed horses ridden, driven and managed by Mr. Clarke.
24. The Brothers Aldean on the aerial trapeze.
25. Mr. A. Clarke, the greatest backward and forward somersault rider in the world.
26. Comic Entree.
27. Mr. Fred Lemaire, topical singing clown.
28. Mr. A. Pearson, bareback rider.
29. Mr. Carl Antony with four Trakehner horses.
30. Alexandrini, the King of the Mortar, will catch the cannon-ball at each night's performance.

While the Clarkes seem to have played a bigger part than ever, with what would appear to be father and four children (three of his own and one nephew) working in the ring, the programme also contains such well-known names as Archie Pearson, the Aldean Brothers and Alexandrini. But for one of these it was a fatal season. The biographical notebook contains these entries:

Friday, July 3rd. Borrisoleigh, 12 (miles) Tipperary. Here Alexandrini was blown up.

Saturday, 4th. Templemore, 6, Tipperary, and Sunday 5th.

Monday, 6th July. Thurles, 7, Tipperary. Here on this evening Alexandrini died.

Tuesday, 7th. Urlingford, 8, Kilkenny.

Wednesday, 8th. Rathdowney, 8, Queens. On this day, at Thurles, Alexandrini buried.

Henry Thetard, in *La Merveilleuse Histoire du Cirque*, says that Alexandrini was killed when with Hengler's at Manchester in about 1875. He was apparently sitting astride his mortar which was filled with powder, when a lighted cigar fell into the muzzle. Unless the Alexandrini travelling with Powell & Clarke was an imposter who also got blown up, which seems most unlikely, it would seem that the source from which this was taken is wrong about the time, place, and the circus with which this unfortunate man was working.

There is one more entry which seems to bring the tragedy into even sharper relief. Just over seven weeks later, on August 26th we learn, "Alexandrini's children left."

On October 26th the circus pulled in to Greagagh Mills Farm.

From now on the family tend to split up. Though they still work together on the tenting show, as the years pass and they grow up, they find engagements elsewhere first in winter and then in summer. That

Winter Alfred Clarke Junior went to Astley's Amphitheatre, then under the direction of George Sanger. Mr. Anthony Powell was there, appearing as both a courier and a jockey. Alfred also doubled, presenting juggling on horseback and his somersault act. But of the twelve turns which preceded the domestic drama entitled "The Horse Stealer" three were contributed by the Feeley Family. Clarke stayed with Sanger from November 9th to December 19th when he joined Frederick Ginnett's circus at Portsmouth. Here he also appeared in two acts, as "Star of the Arena" and with his "Wonderful Dancing Barrel." The printed programme gives Bow Street, Landport, as the address. With him on this show we find a John Powell, Alfred Eugene Cooke, and the Delavanti Troupe. When this season closed he spent a few days in London before returning to the farm near Belfast.



Photo No. 5. John Frederick Clarke was the middle brother, and the first to die at age 33 in 1902.

One of the difficulties which beset an historian is the undated letter. When the contents are particularly interesting, then the search for the correct chronological place to put it can become most frustrating. Take this as an example:

Glasgow, Thursday.

Dear Archie,

Yours of Monday to hand and I was very pleased to hear that all was well at Gregach (sic), and that the horses were in such good trim. It is wonderful how they stand it when the horses in the stables catch cold. I am glad you think Davey (?) all right again. It is no use keeping the Black Mare and Giuseppe (?) - they are at all times a disgrace to the stud. I am glad your Horse is all right and going on well in

the ring. I had a letter from Alfred yesterday all right - and he went to see the *Great Charley Fish* ride who has joined Hengler from America, and Alf tells me that he is nowhere, not near the best rider in the world - for that is what Fish is called by everyone. Alf says he takes his kelt (belt?) off to do *one back backwards*. Why, we jolly little tenters did not stop to do that, did we? Mind you, his act is without the pad. But you can ride just as well without it, if you have the horse.

No more now. Best wishes and love to all. Go down about Ginnett's Carriages, you and Johnny, and keep your eyes open.

Alfred Clarke.

Here we have a most interesting comment by one rider about another. When was Fish in England? Frost gives 1872, and American sources, found for me by the late Richard E. Conover, confirm this. But at that date the Clarkes were not using Greagagh Mills as their winter-quarters, nor was old Alfred in Glasgow or young Alfred in London. John Price, UHC, then drew my attention to page 26 of Senor Antonio R. Dalmau's "El Circo en la vida Barcelonesa," which refers to a visit by Mr. Fish (sic) in 1886. It seems hardly likely that Fish would come to Europe without visiting London. We also know that Alfred Clarke, the elder, was at Hengler's circus in Glasgow during the winter 1885/86, while young Alfred was at Astley's in London. Furthermore Archie Pearson had tented with the Clarkes the summer season of 1885. Confirmation of this came I found that Fish had appeared with Hengler's Company at Windsor Castle on Feb. 25, 1885.

The senior Clarke in a four horse act was sharing the bill with the Selbinis, the Chiesis and Whimsical Walker at Hengler's new circus in Wellington Street, Glasgow which opened in November, 1885. He must have made a success with the management as well as the public. The following letter is written on the beautiful embossed paper of Hengler's Cirque, Argyll Street, Regent Street, London -

Feb. 26th/86.

Mr. Alfred Clarke,

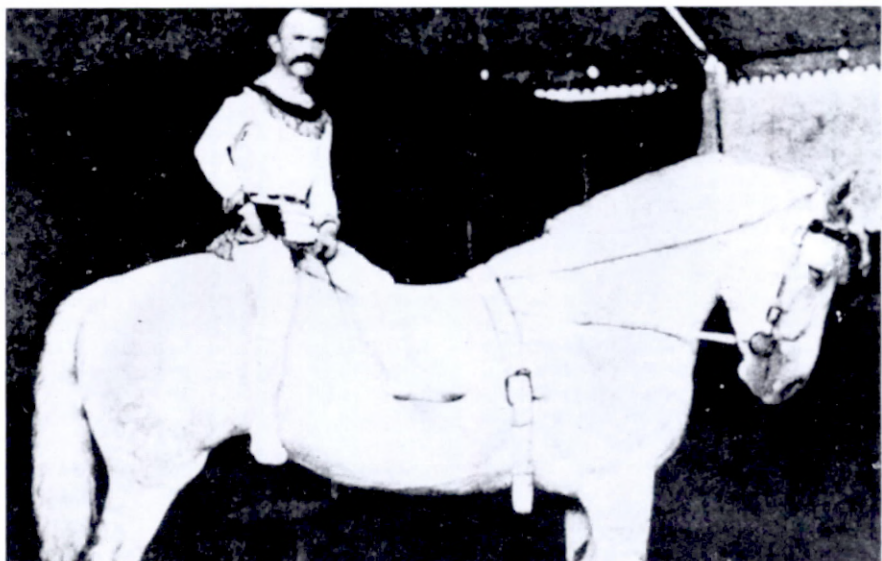
Dear Sir,

I hope that your stay with me has been a pleasant and agreeable one, I beg to thank you for your kind attention to business, and that you will let me know in due time whether we can arrange for anything next winter.

Wishing you health and a prosperous summer,

I am,
Yours truly,
C. Hengler,

Meanwhile, Powell & Clarke's cir-



Charles W. Fish the famous bareback rider.

cus continued to expand. The bills for 1886 announce 130 horses, 35 carriages, 6 large tents, elephants, camels, dromedaries, and a staff of 120 people. One wishes one had the ledger to see if there were really that number on the payroll. The tent, which is described as the largest ever built, being nearly 500 feet round, was said to seat 7,000 people. The parade, billed as costing £5,000, was led by 20 ladies on horseback and included knights in silver armour as well as 12 magnificently carved gold chariots. The company included Juno, the Blon-din elephant; Vera and Carlotta, trapeze act, bar to bar; Mr. A. Clarke, riding and driving 12 horses; Archie Pearson, jockey rider; Miss Nelly O'Neill; and as a top-liner Johnny Patterson, Ireland's Own Clown.

Patterson had enjoyed a great success with the Batchelor and Doris and Cooper & Bailey circuses in America, (Bob Sherwood called him "greatest of all Irish singing clowns"). He printed his own green bills containing excerpts from his press notices.

But perhaps a greater innovation was that "The Enormous Marquee will be illuminated with the recently invented American Circus ELECTRIC LIGHT." This programme also appears to have changed during the season, for another poster is headed Important Notice and announces, "The Electric Family, the ninth wonder of the world" who had "the marvellous power of conveying a current of electricity to anyone approaching them." Although this is described as a "Marvellous freak of nature" the poster points out that "some of the best doctors advocate electricity as a cure for nervousness, rheumatics, weakness, giddiness, indigestion, sluggish liver, want of energy, overworked brain, tic,



Photo No. 8. Johnny Patterson, the famous Irish clown.

toothache, and several other afflictions." Thus did a tenting circus in Ireland, 96 years ago, expound the virtues of shock treatment.

One programme for this season in the collection omits the name of Patterson, but gives as item 20 "A member of the Electric Family will appear." Vera and Carlotta and Nellie O'Neill are also missing. Their places being filled by the aerial trapeze act of the Brothers Uno, Madame Fabian on the Corde Elastique, and Catto and Leno. The administrative staff,

however, remained the same, with Mr. C. Rivers (or Riviers) as Business Manager, Mr. G. Cooper as Bandleader and Mr. Pearce Butler as Agent in Advance. Juno, the elephant, Alfred Pearson and the Clarkes also remained on the programme. It is the billing of the various members of the family which shows us how they and the show are developing. Mr. Clarke introduced four highly trained horses, Queen, Princess, Romeo and Juliet. Mr. A. Clarke, Junior, presented his "great backward and forward somersault trick act." John Frederick, however, is already billed as "The Greatest Rider in the World. The only equestrian in the business executing a twisting somersault on the back of a horse." Master Charles appeared in his "Dashing bareback act on two ponies - leaping bars, hurdles, gates etc." And Miss Annie Clarke is described as "the greatest female bare-backed rider in Europe in her marvellous backward pirouette act." That Summer John Frederick was 16 years old, and got better billing than his elder brother Alfred, his senior by 21 months. Annie was 15 and Charles 11. Maybe young Alfred thought he could do better away from the family, for on Sunday, September 20, 1886, while the circus was at Kilbeggan, Westmeath, some 55 miles west of Dublin, he said goodbye and left the circus to join W. B. Harmston at Leamington, England.

Harmston is a name which occurs a great deal later in the Clarke story, when the family worked in the Far East; and the title of this circus gives us a portent of what is to come. The posters at Leamington announced "Harmston's Great Continental and Burmese Circus." Unfortunately the bill was not particularly strong. Mr. Congo appeared as The American Indian and in a bar act. The Brothers Stirling also doubled, presenting The Comic Hats and working on the horizontal bars. Some of the Cottrell family were there and so was Florrie Transfield. But it is the name of those who clown to this equestrienne which makes the most interesting reading - they are "The Mansuys, Grotesques."

The show was not a success and when it closed on October 26th the artistes failed to receive their salaries. Alfred did not return to Ireland; instead, on November 1st, he joined Frederick Ginnett's circus at the North London Colosseum and Amphitheatre, Dalston. This circus building was owned by The Equestrian and Public Buildings Company, Limited and licensed to Alfred B. Brandreth of Graham Road, Dalston. In the programme we find Archie Pearson, who must have come over from Ireland and may well have

been instrumental in getting young Alfred the job.

On December 19th, some of the company, including Tom Yelding, then billed as the most wonderful jockey act rider ever seen in London, and Nestor and Aerial, the flying trapeze act, went to George Ginnett's circus at Campbell Street, Leicester, where they were joined by Mr. Master and Miss Boorn. Here Mr. Ginnett issued a £100 challenge to anyone who could beat Alfred, "The Greatest Somersault Thrower on Horseback in the World."

On Christmas Eve Alfred went to Liverpool to spend the day with his family who were working at Hengler's circus there. He returned on Boxing Day and remained at Leicester until January 30th, when he rejoined George Ginnett's circus at Dalston, starting out on tour with them on March 14th. Alfred Clarke's biographical notes are confined to the outside members of the company which included T. Allen, J. Julian, and Le Blond. Yet there was one Ginnett, who, perhaps for personal reasons, he left unmentioned. George Ginnett, "Gentleman George" as he was called, brought up his brother William's children - Charles, Nellie, Annie, Iona, and Adelaide.

Meanwhile Powell and Clarke's circus continued to tour Ireland, with Alfred Clarke senior, Master Charles and Miss Annie all appearing in the ring. John Frederick's name occurs in one programme but not in another. This year an American flavour pervades the programme. Four out of the last five numbers in a 25 act bill read: "Raven Plume," the great Indian scalping knife and tomahawk thrower; Boss Cowboy Texas Charlie, surnamed by Indians - Fury Fire, the greatest marksman in the world; Miami, daughter of the Wild West in her marvellous feats with revolvers and spears; and, as a Finale - Realistic scenes in the Western Wilds ... the captive at the stake ... attack on the Tomblond Coach ... Cowboys to the rescue ... etc., etc.

In England the news seems tame in comparison. Mrs. G. Ginnett's dog was stolen in Yorkshire and young Alfred accompanied her to retrieve it. In August, at Boston, Lincolnshire, Alfred fell while juggling on horseback and hurt his ankle rather badly. The circus continued its way south to Essex, doubled back and crossed England to Shropshire before turning once more and making for London.

Then, on Friday, October 28th, after the night show at West Green, Middlesex, Alfred made for London. He had not left the show, but the next day at Clouesley Street Church, Islington, he got married. His own notes do not say who his bride was but we

have other proof that she was Annie Ginnett.

After the wedding Alfred and Annie went to a house in Battersea Park Road, where they remained until November 18th. But on Guy Fawkes Day, Clarke crossed London to appear at the last performance of George Ginnett's tenting season in the Big Top, then at Dalston. He and his bride also went to Hengler's, not as performers but to see his family. Although his father does not appear to have been working in the ring he was keeping an eye on his children who contributed three acts to the programme: Miss Annie, with Comical Cattle as clown, was riding bareback; Master Charles presented a hurdle act; and John Frederick Clarke, whom even Hengler bills as "The Greatest Rider in the World" and who had as clown Whimsical Walker.

From Monday November 21st until January 29th, 1888, Alfred appeared with John Sangers Circus at the Glass Building, Cheltenham; then he joined Transfield's Circus at Coventry for four weeks, and on February 26th went to Goff's Oak Farm, Cheshunt, where he joined George Ginnett's circus for the summer tenting season. In March, 1888 John Frederick Clarke, billed as The Greatest Rider in the



Photo No. 6. Charles Augustus Clarke was the youngest brother. Like John Frederick, he didn't live a full life span, dying in 1907 at the age of 32.

World was appearing with Henglers Grand Cirque at the Agricultural Hall, Norwich. Comical Cattle was clown; Lockharts Elephants; George Batty as Jockey rider, H. Boswell as Courier, Le Quips, the Droll; Miss Ellen Boorn and Whimsical Walker were also in the bill.

That year Ginnett's started out on February 27th to tour the West Country. On April 8th they, with Alfred Clarke and his young wife in the com-

pany, left Totnes in Devon to cross Dartmoor for Tavistock, but that night they only got halfway across and had to complete the journey the next day. At Dawlish, on May 8th, Alfred bought a grey mare. They were then working back along southern England. On Friday June 8th they arrived at Dover, but no performance was given, for the next day Ginnett's circus sailed for France.

The hard life of one day stands continued in France. The first performance was given in Calais on June 10th. Marquise, Boulogne, St. Omer followed; by June 28th they had reached Chantilly; on July 28th they were at Nemours, and the next day Alfred and his living wagon were misdirected and landed up at Montereau too late to reach the show that day. They rejoined at Pithiviers on Monday, June 30th.

But the red letter day of that tour for Alfred and Annie was September 27th, 1888 when, after the evening show at St. Omer, their son Alfred John William Clarke was born in the living wagon. At three o'clock the next morning the "living carriage," as Alfred calls it, took to the road with mother and child inside, arriving at Calais that evening. Leaving his wife and child there Alfred took the train to Guines where the circus was giving its farewell performance in France. On the afternoon of Saturday, September 29th, the circus travelled back to England. Again the circus barely hesitates in its stride, opening on the Monday and continuing the one-day stands. On October 20th Annie took the baby to London leaving him in the care of Grandmother Ginnett. The tour finished on Saturday, November 10th, at Portsmouth, and here Alfred left them, though the show changed its name to Franconi's Circus and continued for the winter season.

From now on the history of Clarkes is to be gleaned more from contracts, letters and photographs than the routebooks and ledgers. For the children are growing up and work more and more abroad. So after 21 years of Christmas season and summer tenting in England and Ireland, not to mention a tour of France with a British Circus - with a new generation launched on the world - this would seem the proper place to end Part I of the story of the Clarkes, Champion Jockey Riders of the World.

(To be continued)

1. The original version of this paper extensively quotes from this ledger.
2. This performer was the "pin-up" of Victorian London until it was discovered that "she" was a boy.

TROUPE IN ALABAMA IN 1827

by Staurt Thayer

Author's Note: The information in this article was only recently discovered. Had we known of it in 1976 it would have appeared in Annals of the American Circus, 1793-1829 where this season is only partially chronicled for this troupe.

Charles H. Day, a circus advance man, contributed many articles to the *New York Clipper* beginning in the 1870's. Most of them were at least partly explanatory in nature and as a group make a contribution to the study of circus history. Some of them are facetious and some even fictitious in the sense that he quotes conversations, but a careful reading can distinguish between fact and fancy. Day culminated his writings with a history of tented shows in several issues of the *Billboard* in 1906.

One of the more interesting of his efforts was a biography of the great rider Levi J. North, which appeared in the March 6, 1880 *Clipper*. North, born in 1814, was apprenticed in 1826 to either Isaac Quick or Jeremiah P. Fogg, the record is not clear, and in 1827 accompanied a circus to Montgomery and Selma, Alabama. It was the first appearance of a circus in that state.

Fogg and Quick and a third partner, Abraham H. Mead, owned what they called the Washington Circus and 1826 was its first season. No earlier record has been found of any of the three partners. They were all from the Westchester County, New York area. Day states that they operated a menagerie, as well, in 1826, under the management of Epenetus Howe. No notice of the menagerie has been found other than Day's mention. He says it featured the elephant Columbus and since there were only five elephants in the country in 1826 and their movements were fairly well documented as they were of public interest we find this lack to be puzzling. The paucity of surviving newspapers is our only explanation.

According to Dingess¹ the Washington Circus began its history in Brooklyn and according to E. C. May² it soon went to Richmond. We have found no other references to either of these stands. There is newspaper advertising that shows them to be in Columbia, South Carolina in December, 1826.

On January 10, 1827 the Washington Circus opened in a building in Augusta, Georgia. William Lawson was the director, we'd call him the manager. He was an Englishman and had come to this country in 1816 as a rider with James

West's troupe. John Rogers and his nine year-old son, Charles J. Rogers, were with the company, as were the clowns John Wells and Chris Hughes. Hughes was the only one of these who was not an Englishman. All of them were named in the advertising.³

From other evidence we know that the following were also with the company:

Master J. Raymond, Master Levi J. North, Dan Minnich, Dan Ricardo, Sam Stickney, W. H. Creighton, Dan Champlin.

Minnich had been in the business since 1819, but the rest of them were



SAMUEL PECK STICKNEY, 1808-1877

in the early years of their careers. According to North, Sam Stickney was the star of the show, yet he wasn't listed in the advertising we have found. Stickney (1808-1877) was in his fourth season as a rider, having begun his apprenticeship with Price & Simpson, then the largest troupe in the country. It may be that North told Day that Stickney was the *best* rider in the company, however, he also said that because Stickney was the leading performer he wore an ostrich plume in his hat in parade. He was also the only one to wear tights, which were not available in the United States at that time. One wonders if the proprietors bought them or if Stickney imported them himself. Leotards, as such, were thirty years in the future, and we must imagine tights as being on the order of long underwear, covered at the mid-section by a sash or small skirt. The other performers wore work shirts and loose trousers.

The building used by the circus in

Augusta was not constructed by them in 1827, according to North, and there is some very indefinite evidence that they visited the city in 1826. They were on the road continuously from 1826 until the fall of 1828.

Lawson was discharged during the Augusta stand and, presumably, John Rogers took his place. Lawson, wrote T. Alston Brown, was a devotee of the bottle and perhaps its favors undid him at this time. About February 13 the Washington Circus moved to Savannah and there combined with Asa T. Smith's Lafayette Circus for the balance of the month. At the close of the Savannah engagement the Washington troupe began its road season, moving into rural Georgia.

The circus tent was first employed by J. Purdy Brown and his partner, J. Bailey, in 1825. This innovation made it possible for even the smallest show to travel from town to town, it being no longer necessary to construct a wooden arena for each stand. Also, population was no longer a major determinant in deciding where to perform since even small towns could be expected to provide a few dollars in admissions. It might be said that the use of the canvas tent made the small show possible and the small town playable.

In the present case, the tent was a fifty-foot round top. In order to accommodate the public and the performance it is obvious that such a small tent could not be used with a forty-two foot ring. However, we have found no references to smaller rings in the literature. The tent and the side-poles were carried in a two-horse wagon; the performers rode horse-back between the stands. The show did not own a center-pole, but ordered a new one at each place they performed. This could have measured as little as fifteen feet and would seem to be easily acquired anywhere. This was not an unusual custom; John Dingess reports Nathan Howes as operating in the same manner. It may well have originated with the problem of length and weight vis-a-vis the small wagons of the day.

The Washington Circus' single wagon would not accommodate both the tent and the ring fence, so a drayman was hired by the season to haul the latter. The ring fence was three or four feet high and had six or eight sections, a load for the flat-bedded drays of the time.

Upon arriving in a town the performers erected the tent by the push-pole method and then used the empty wagon for a dressing room. This indicates that there were sides to the wagon, or perhaps wooden bows upon

which a canvas cover was attached. Since there were no women with the troupe privacy was not a concern. The parade then left the lot to circle through the village. There were seven horses and a pony led by a solitary musician playing a keyless bugle. The townspeople would follow the parade back to the lot and the show would begin as soon as the audience entered the tent. This process was of such short duration that the performers didn't even dismount upon reaching the lot, but remained up for the grand entry.

The performance was made up principally of riding acts, though there were clown routines and Minnich's wire act, as well. The musician, a man named Saunders, played a hurdy-gurdy during the performance and was accompanied on the bass drum by one of the performers who was not then in the ring.

This routine varied only if the town was large enough to support a hotel, in which case the performers changed clothes indoors. The personnel would be boarded and the horses stabled at the hotel. Afternoon performances were the custom, except in larger towns where an evening performance would be added. If there was no show at night the personnel were allowed to present a hall show strictly for their own benefit. Salaries were in the ten to twelve dollar-a-week range, overhead was about forty dollars a day.

In moving through Georgia the circus was entering a frontier area. In 1827 such towns as Atlanta, Marietta, Columbus, Valdosta and Albany didn't exist. While we have no route for the Washington Circus, we can speculate that they visited Milledgeville (then the state capitol) and Macon on their way to Alabama. The Cherokee Nation, established in that year of 1827, included all the land between the Flint River in Georgia and the Coosa River in Alabama north of a line Georgetown-Cordele (to use modern places). North said that they "hacked" their way through the Cherokee Nation, presumably meaning that the trails were not free of brush.

Aaron Barker was the man hired to haul the ring fence and sometime in August or later he decided to form his own circus. He hired William Kelly and George Nichols away from the Washington troupe. These men were with the "Columbus" menagerie when it was in South Carolina and gives credence to Day's observation that both shows were under the same management. Barker also hired James Hunter, the man who introduced bareback riding in America. Hunter had been working for Price & Simpson in Wilmington in July, which allows us to date Barker's desertion, but whether he went south specifical-



LEVI J. NORTH AND SON KIT, 1860.

ly to work for Barker or not we can't determine. North described Hunter as "past his prime" in 1827, though he had been riding in America only five years. We find no other references to Barker's circus, but it was apparently short-lived and closed without paying salaries.

The Washington troupe arrived in Montgomery, Alabama to find, reportedly, a hotel as the only building on the site. Montgomery had been formed by the consolidation of two villages in 1819 and had steamboat connections with Mobile, via the Alabama River by 1821. Advice from an Alabama historian tells us that the city had a courthouse, forty-nine buildings and thirty-eight log cabins in 1821,⁴ so this picture of desolation presented by North is somewhat confusing. It may be that he told Day there was only one hotel in the town, not one building.

From Montgomery they went to Selma and then retraced their steps back to Columbia, South Carolina, which they reached by late November. From Savannah to Selma is 438 miles



by today's roads. A horse-drawn caravan might make such a trip, one-way, in a little less than a month. North said they had to hack their way through Indian territory, about half the one-way trip. We don't know how many stops they made in Georgia, nor how many days they played in each of the Alabama towns. We must assume the trip was worth the effort, meaning that it was profitable. The picture we have of this little band of people moving through frontier country is cer-

tainly one of stamina, perhaps of courage. One question that intrigues us is, how could the managers project a profit from such a long haul into country where no show had previously been? It indicates great faith in the existence of the desire to be entertained.

1. John S. Dingess, unpublished manuscript, Herzberg Collection, San Antonio (Texas) Public Library.
2. Earl Chapin May, *The Circus from Rome to Ringling*, (Dover Edition, New York, 1963), p. 33.
3. *Augusta Chronicle*, January 10, 1827.
4. Milo B. Howard, Jr., Director, State of Alabama Department of Archives and History, private communication, January 16, 1979.

Reader's Comments

Campbell Bros. Circus 1908

The article on the Campbell Bros. Circus in the November-December 1981, *Bandwagon* erred in assuming Fred Castle brought the old Forepaugh calliope to the 1900 show. This fine Ohlsen built calliope was sold to Leon W. Washburn and George Arlington by 1889. It was one of the first pieces Forepaugh sold in an effort to liquidate his holdings and left his show, temporarily, without a calliope. It was used on their Stetson Uncle Tom's Cabin show in 1889 followed by two years on the Washburn & Arlington Circus. Arlington dropped out of the partnership in late 1891, Washburn continuing to use the calliope on his circuses and Tom shows through 1899. The December 15, 1900 *Billboard* reported the Campbells bought a fine calliope and later *Billboard* accounts identified it as the old Forepaugh calliope. The Campbells used it only in 1901, selling it to Fred Castle, the former leaper and boyhood friend of the Campbell brothers who had been on the show since 1897. Possibly the small size and age of the 20 whistle vintage 1857 American Steam Music Co. instrument in the wagon influenced their thinking. Shortly after buying the calliope Castle placed an ad in the October 12, 1901 *New York Clipper* containing an engraving based on the famous left side view of it. For 1902 the Campbells acquired a new sixteen foot long calliope wagon from Sullivan & Eagle fitted with a 32 whistle instrument, according to the April 5, 1902 *Billboard*. -Fred Dahlinger

MATTEL SELLS TO FIELDS

On March 18, 1982 ownership of the Ringling Bros. and Barnum & Bailey Combined Shows, Inc. returned to the Feld Family, Irvin and son Kenneth. The \$22.8 million sale included the Ice Follies and Holiday on Ice subsidiary, but not the Circus World theme park near Orlando, Fla.

As principal owners of the circus after purchase in 1967 from John Ringling North, Irvin Feld and his late brother Israel sold the show to Mattel, but continued with total management. With the purchase from Mattel the show returns to family ownership.

Cowboy Movie Stars With Circuses



The wild west has long been associated with the circus. Tom Mix and Ken Maynard broke into show business traveling with circuses and wild west shows before they became famous in Hollywood.

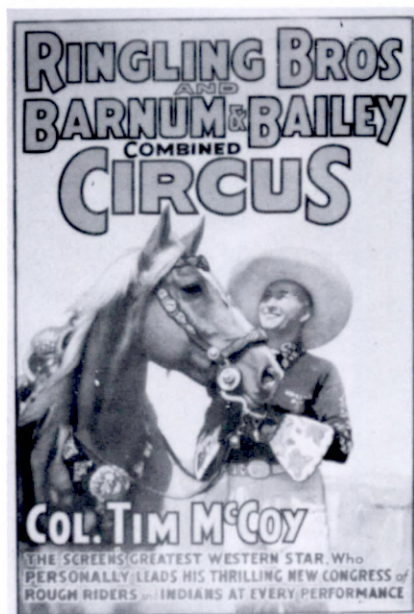
In 1929 Tom Mix began a three year association with the Sells-Floto Circus. Buck Jones, the first of the western stars to take out his own show in 1929, was unsuccessful and joined the Robbins Bros. Circus later that season. Tom Mix, Tim McCoy, Ken Maynard, Jack Hoxie and Buck Owens also operated their own circuses under their names, mostly with little success.

The western movie stars were great attractions with a circus, but did not have the managerial ability to operate their own shows.

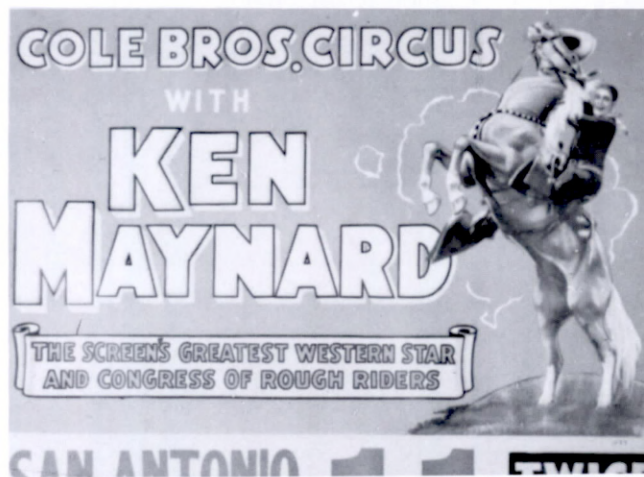
Tom Mix was featured on the Sam B. Dill Circus in 1934 and then purchased the show and operated the Tom Mix Circus from 1935 to 1938. Ken Maynard operated his wild west show for a week in 1936, and was featured on Cole Bros. in 1937 and 1938. In his fading years he appeared with Arthur Bros. Circus in 1945 and Biller Bros. Circus in 1950.

Col. Tim McCoy appeared with the Ringling-Barnum show in 1935-36-37. His beautiful show lasted only a few weeks in 1938. He returned to tour with Carson & Barnes and Kelly-Miller in the 1950s. McCoy then appeared with the Tommy Scott western stage show before retiring in his late seventies.

Jack Hoxie appeared with many truck cir-



cuses in the 1930s. Hoxie was with Downie Bros. in 1932, 1933, 1934 and 1936; Harley Sadler's Circus in 1935, Lewis Bros. in 1939 and Mills Bros. in 1947. In 1937 he tried his hand at operating his own show; it failed.



Buck Owens first appeared with Robbins Bros. Circus in 1930, Downie Bros. in 1932, Hunt Bros. in 1933 and Lewis Bros. in 1935. In 1946 Owens used equipment from the Si Rubens Rodgers show to form the Buck Owens Circus. This show lasted two years.

Hoot Gibson appeared with Hagenbeck-Wallace in 1937, Robbins Bros. in 1938 and Russell Bros. in 1939.

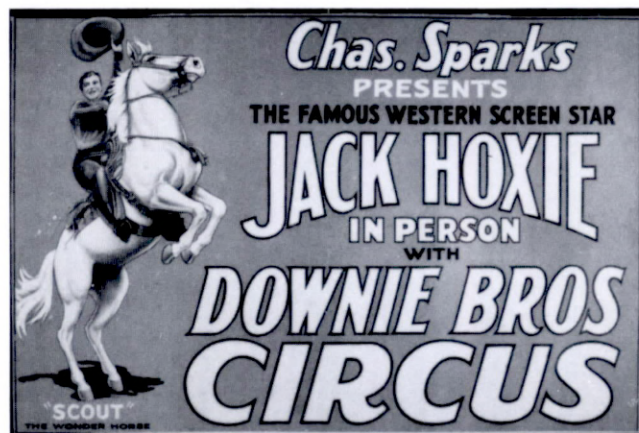
Lee Powell, The Lone Ranger, appeared with Barnett Bros. in 1939, and with Wallace Bros. in 1940 and 1941. Both shows were owned by Ray Rogers. Rogers brought two other western stars to the sawdust circuit in the mid 1930s, William Desmond and Harry Carey.

In 1950 the new owners of the Cole Bros. Circus hired William "Hopalong Cassidy" Boyd as their feature. But even Boyd could not keep the show out a full season.


During the first few weeks of the 1956 season of the Clyde Beatty Circus, Duncan Renaldo, The Cisco Kid, appeared with the show. Renaldo had been featured with the single Cole Bros. indoor Chicago date in 1953.

The last Hollywood personality to appear with a circus was Kirby Grant, who was featured in the TV series "Sky King." Grant appeared for a few seasons with Jack Moore's Carson & Barnes show in the middle 1960s.

This selection of posters illustrates how the western movie stars were featured by the various circuses with which they appeared.



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HERE 27 TWICE



LEE POWELL
THE ORIGINAL
LONE RANGER
OF TALKING PICTURE FAME
IN PERSON WITH
BARNETT BROS. CIRCUS



Col. TIM MCCOY'S
REAL WILD WEST
AND ROUGH RIDERS OF THE WORLD



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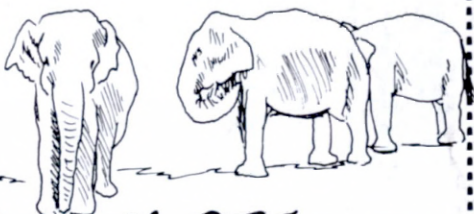
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